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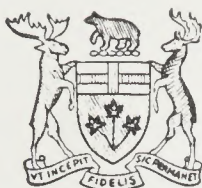
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ENGLISH

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THE FIVE-YEAR PROGRAMME
ALL BRANCHES, GRADES 11, 12 and 13

THE FOUR-YEAR PROGRAMME
ALL BRANCHES, GRADES 11 and 12

THE ENGLISH OPTIONS OF THE FOUR-YEAR PROGRAMME

Modern Literature, Grades 11 and 12

Theatre Arts, Grades 11 and 12

Speech Arts, Grades 11 and 12

SUGGESTIONS REGARDING THE STUDY OF ENGLISH
IN SECONDARY SCHOOLS

REFERENCE BOOK LIST FOR TEACHERS OF ENGLISH,
REVISED 1963

This publication replaces:

*Curriculum RP-4 English, 1962, for Grades 11 and 12 of the
Five and Four-year Programmes*

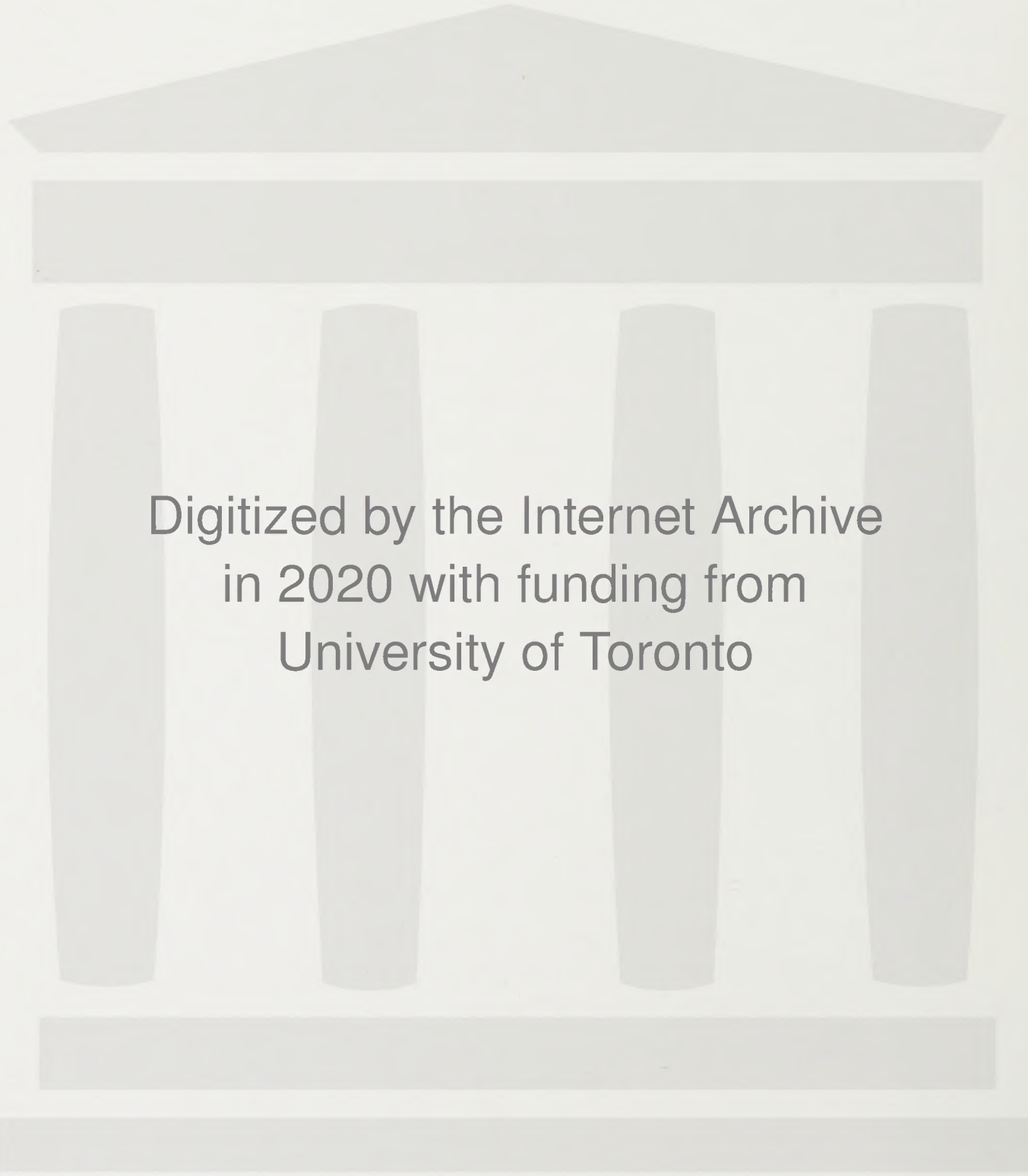
*Curriculum S.25 Courses of Study, Grade 13 English
Curriculum I. and S. 4B Suggestions Regarding the Study of
English in Secondary Schools*

*Curriculum I. and S. 4D Reference Book List for Teachers of English,
Revised 1963*

FOR INTRODUCTION IN SEPTEMBER, 1964

*The new courses in this publication are experimental
in that they will be subject to review.*

Suggestions for their improvement will be welcomed.



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ENGLISH

FOUR AND FIVE-YEAR PROGRAMMES

ALL BRANCHES

Introduction

The teacher in any Branch of the programme is faced with the important task of leading his pupils to an appreciation of English literature through understanding and enjoyment. Foundations for a lasting love of literature are laid in junior grades by the teacher of insight, imagination, and deep love of reading. The pattern of the curriculum continues to allow the teacher wide choice of reading to suit his own interests and scholarship, and the pupils' interests and abilities. It lays greater stress than before on the encouragement of independent reading by the pupils through outside reading of a part of the prose selection and extensive study of this reading in class. An intensive study of the core parts of the course and extensive study of others may thus be combined to provide a course which is interesting and profitable to both teacher and pupils. The supplementary reading programme will provide for wide reading with guidance from the teacher to ensure that pupils include some of the masters of language in their choice of reading.

Although the subject of English naturally divides into a study of English literature and composition, the close relationship between the two phases must be stressed through integration and synthesis. Adequate emphasis should be given to all phases of the English programme including reading, oral reading, and speech.

Through reading, the patterns of phrases, of clauses, and even of sentences become fixed in the mind, and, almost without the reader's knowing it, serve as models for speech and writing. In a similar way, the effort to make listeners or readers understand what is in the mind deepens the attention one pays to the exact meaning of what is heard or read. The reading aloud of a passage is at once a test of understanding and an exercise in clear, correct speech. In an age when young people are subject to the influence of mass media in communication, consistent emphasis by all teachers on the development of good speech habits in the classroom and auditorium is of utmost importance.

FIVE-YEAR PROGRAMME

All Branches, Grades 11, 12, and 13

Suggestions to Teachers

Courses of study in Grades 11 to 13 of the Five-Year Programme must be made intellectually challenging to the capable pupils.

The following principles should be considered in building a course which will continue to fulfil the objectives of a well-rounded Five-year Programme of study in English literature.

Grade 11 is the first of the senior grades and therefore greater maturity should now be required of the pupil. The course must be made intellectually challenging for the capable pupils of the Five-year Programme in order to assist them to reach the standard of development expected of Grade 12 and 13 pupils who are going on to higher education.

The sequential programme in English literature determined for Grades 9 to 12 should be followed, as well as the integration between the literature and composition programmes.

In Grades 11 and 12, pupils should become more conscious of the inter-relationships between all phases of the work in English, and between the study of English and other subjects on the curriculum. They must be taught to see the connections of the subject with man and the world in which he lives. Minds will be stretched, imaginations stirred, and senses sharpened by the intellectual pursuit of relationships.

The work should be planned so that depth is not sacrificed, and conversely that pupils are not deprived of the intellectual benefits derived from an accent on independent reading and the development of critical taste and judgment. Intensive study of certain core parts of the course will ensure depth in teaching; and independent reading and more extensive study of other selections, breadth.

Selected recordings, and other audio or visual aids, are powerful aids in stimulating interest, understanding, and appreciation of English literature.

A considerable amount of reference reading, including literary criticism, should also be required of the pupils, in order to broaden their thinking and allow for a more critical analysis of both literature texts and outside reading. One or more critical essays assigned will be based on literary topics.

As mentioned earlier, the successful teaching of literature makes exceptional demands upon the teacher's perception, resourcefulness, and power to bring pupils to a vital realization of the experience of the writer. Questioning must, therefore, be prepared carefully in order to lead pupils to an exact comprehension of the writer's ideas and to a personal awareness of the emotional and imaginative elements of his work. Accordingly, the study of biographical facts about a poet, literary "form", or figures of speech should not be overstressed. Such study is valid only when it promotes fuller understanding and appreciation of good writing.

In all teaching, pupils must be encouraged to set high levels of achievement for themselves in the spoken and written use of English. The full powers of the pupils may be challenged by the demand that they think out some exact idea, express some thought precisely, attempt something especially difficult which will stimulate abler minds to make the best contribution to the lesson. Otherwise, the lesson will deteriorate into a dull procedure which leads to lower rather than progressively higher standards of achievement and lessen the pupils' respect for the study of English.

Notebooks should give evidence of abundant practice in the organization and development of essay-type answers of all kinds commensurate with the ability and level of the class. If notebooks have been checked frequently in lower school, and good standards of neatness and organization demanded, routine checking should no longer be necessary.

An examination in English literature should test knowledge, judgment or interpretation, and appreciation. Provision should be made for the inclusion of

questions which require some development and allow the better pupils to show their ability. Teachers are advised to assess carefully the length of time required to enable pupils to answer all questions on a paper with sufficient thought and care in expression. A few carefully selected questions will test a pupil's knowledge and abilities far better than the paper which asks more than pupils can handle satisfactorily within the required time limit. The marking scheme should be carefully prepared (for the use of all teachers concerned) by the teacher who sets the paper, a discussion held with other teachers of the grade, and marks for each question typed on the question papers for the pupils' guidance. It has been noted that the short composite paper set by some teachers, which combines a very short test in literature with an equally short test in composition and grammar does not result in a well-balanced examination of the students' knowledge and expression, or in good standards of achievement.

Supplementary Reading

Pupils should be encouraged to include in their independent reading programmes a combination of good classics and more modern titles. While some free choice should be given, pupils require guidance each year to ensure the inclusion of books which should form a part of the reading experience of all pupils before graduation from secondary school.

Department heads should make the number to be assigned as outside reading for the year a matter of judgment, after consultation with the supplementary reading requirements of other departments in the school. Emphasis should be given to the value of reading rather than to a minimum number of books. As a general rule, however, a minimum requirement of eight books, other than those studied in the classroom, is recommended, and in addition, pupils should be encouraged to read as widely as their capabilities and interest will allow.

While too many stipulations are not advisable, pupils should be required to balance their reading to include books from more than one class.

The testing of supplementary reading by means of a long written report, or other routine method, should be discouraged since this practice defeats the aim of the good supplementary reading programme -- the encouragement of wide reading which the pupil will enjoy throughout life. Oral book discussions and short oral recommendations by pupils of books which they have enjoyed are very effective in encouraging wider reading.

When written reports are considered necessary, they should be short personal criticisms and not mere summaries. The book review, demanding some discrimination and judgment should be taught each year, and one assignment made in correlation with the composition and literature programme. Good book reviews in current magazines and newspapers form excellent background for discussion of both reading and writing.

Memorization

Pupils should never be asked to memorize selections without previous study in class with emphasis on the understanding and appreciation of these selections. A minimum of 150 lines should be memorized by the pupils. Part of the memory work may be prose or dramatic presentation, and if the teacher wishes, some passages may be chosen by the pupils.

FIVE-YEAR PROGRAMME

English Literature, Grade 11

With the increased power that comes with these years of rapid development, the pupil may be expected in Grade 11 to pay more attention not only to what is written but to how it is written. Appreciation of literature as an art thus becomes more conscious.

The teacher of English should be well aware of the power literature has to shape the thought and the taste of its readers. It is a subtle and powerful force in building a nation. For literature is the record of a people's experience of life. It preserves the best expression of what men and women have enjoyed or born, have done, or have dreamed of doing. Whoever comes to know English literature will inevitably have his thoughts and feelings deeply influenced by that great tradition. It is important, then, that as rich and varied a selection be made for the pupils' reading as their age and knowledge will permit. Abilities must not be underestimated by choice of trivialities in the text material.

A study of

- (a) A play by Shakespeare (not previously studied, and chosen with a view to the prescription for Grade 13). The following plays will be found especially suitable for study in this grade: Henry IV, Part I, Julius Caesar, Romeo and Juliet. (Not more than twenty-five per cent of the time allotted to literature should be devoted to the study of Shakespeare).
- (b) A modern play (preferably one which will lend itself to comparison and contrast with the Shakespearean play which has been chosen).

Modern plays which might be selected include the following:

Anderson, Elizabeth the Queen

Ardrey, Thunder Rock

(b) Balderston, Berkeley Square

Barrie, The Admirable Crichton

Barrie, What Every Woman Knows

Besier, Barretts of Wimpole Street

Davies, At My Heart's Core

Daviot, Valerius

Daviot, Richard of Bordeaux

Goetz, The Heiress

Parker, Disraeli

Rattigan, The Adventure Story

Rattigan, The Winslow Boy

Shaw, Arms and The Man

Shaw, The Doctor's Dilemma

Shaw, Pygmalion

Shaw, St. Joan

Sherriff, The Long Sunset

Sherwood, There Shall Be No Night

Voaden, Four Modern Plays

Wilder, Our Town

Bolt, A Man For All Seasons

(Other plays may be chosen from time to time, for variety, if so desired, e.g., Wilde, The Importance of Being Earnest; Goldsmith, She Stoops to Conquer.)

(c) An anthology of poetry (preferably a combination of classical and modern poetry), such as

Lewis, Poems Worth Knowing (revised) Copp Clark

(c) Langford, Golden Vintage, Longmans Canada

Langford, Grass of Parnassus, Longmans Canada

Gill and Newell, Poetry for Senior Students, Macmillan of Canada

Parker, Fresh Fields, Longmans Canada

MacDonald and Walker, A Selection of English Poetry, Dent

Winter and Brash, Poems to Appreciate, Nelson

Humble, Lyrics and Longer Poems (Books 3 and 4), Macmillan of Canada

Diltz, New Horizons, McClelland and Stewart

Kingston, Poems to Remember, Dent

Note:

1. An anthology of poetry or prose may be selected with a view to its use also in Grade 12, but it is not recommended that it be extended over three years.

2. A longer poem may be included.

(d) A volume of prose, such as

Bassett and Rutledge, Prose Mostly Modern, McClelland and Stewart

Gill and Newell, Prose for Senior Students, Macmillan of Canada

Gordon and Roebuck, Twentieth Century Prose, Clarke, Irwin

Gray and Upjohn, Prose of Our Day, Macmillan of Canada

Hale, The Open Road, Macmillan of Canada

Kingston, Galaxy of Short Stories and Essays, Book Society of Canada

Langford and Daniel, The Open Window, Longmans Canada

Porter, Prose Pageant, Ryerson

Sealey, A Book of Good Essays, Copp Clark

Langford, Prose Treasury, Longmans Canada

(e) A novel, or novels, such as

Barrie, The Little Minister

Bronte, Jane Eyre

(e) Conrad, Youth

Conrad, Typhoon

Crane, The Red Badge of Courage

Dickens, A Tale of Two Cities

Eliot, Silas Marner

Forester, Hornblower Series

Hémon, Maria Chapdelaine

Hilton, Lost Horizon

Kipling, Kim

Monsarrat, The Cruel Sea (School edition)

Nordhoff and Hall, The Hurricane

Nordhoff and Hall, Men Against The Sea

Paton, Cry, The Beloved Country

Steinbeck, The Pearl

Stevenson, Dr. Jekyll and Mr. Hyde

Stevenson, The Master of Ballantrae

Note:

1. In the choice of the novel, or novels, consideration should be given to those already studied in Grades 9 and 10, in order to build a well-balanced programme from Grades 9 to 13. Suitable classics and modern novels should be included, embracing a variety of themes; e.g., historical novels, novels of ideas and manners, adventure novels, novels on psychological themes, satirical novels, and novels of social comment.
2. The teacher will note that for average and above-average classes a study of both the novel and essays is recommended for a well-rounded course of study.
3. An additional prose work may be included, such as A Pattern of Islands, by Grimble; Sunshine Sketches, by Leacock; Wind, Sand, and Stars, by Saint Exupery; The Story of San Michele, by Axel Munthe; Life on the Mississippi, by Twain; Animal Farm, by Orwell.

FIVE-YEAR PROGRAMME

English Composition and Language Study, Grade 11

The course in Grade 11 should be organized to give the desired continuity and development following the course in Grade 10, and should be well integrated with the work in literature. A specific aim in Grade 11 will be the expression in correct form of ideas more complex than those dealt with in Grade 10, with emphasis on clarity, sincerity, forcefulness and, where possible, originality. Command of a clear and effective style is largely a matter of practice and growth.

Composition subjects should be carefully chosen to suit the growing interests of the students. The teacher should encourage the inclinations of the students at this stage to put into writing what they think and feel, and to realize that their own observations, experiences, or reflections are basic sources of material for writing.

In Grades 11 and 12 conference with individual students about the quality and requirements of their written work in English is a highly important feature of the effective teaching of this subject. Care should be taken that an undue amount of time is not spent on text-book exercises to the exclusion of the more important work of teaching the pupil to think and write clearly.

The discussion of selected models from literature texts, and other sources, in both literature and composition classes will help the student to appreciate good writing and to write with greater economy, precision, and force. A variety of samplings from good modern prose will catch the interest of the modern student, e.g., passages from contemporary literature, significant current events, scientific topics in the news, good newspaper and magazine editorials.

Teachers are advised to read suggestions by writers who discuss the approach to the composition programme with judgment and insight: The Teaching of Written

English and Teaching the Grammar of the Mother Tongue by Gurrey (Longmans);
The Elements of Style by Strunk and White (paperback - Brett-Macmillan);
Experience in Writing by Baker and Strandness (Prentice-Hall), and others
listed on pages 21 to 23 and pages 138 to 148

The course should include the following topics

1. (a) The planning and writing of essays: personal and formal essays; narration (the descriptive narrative); editorial; critical essay.

Note: The reading and study of good models should precede assignments.

- (b) A study of the principles of paragraph structure and development, variety of treatment for special effects, transition between paragraphs taught in relation to the development of the complete essay.
- (c) An appreciation of sentence and paragraph structure, effective presentation, diction, special techniques employed by good writers, both modern and classical. Editorial and newspaper articles provide some excellent material for study.

2. Word Study

Special emphasis on precision, derivation, vitality, picturesqueness, euphony, study of synonyms and antonyms, enlargement of vocabulary.

3. (a) Insistence on correctness in punctuation, with such further instruction and practice as may be found necessary.
- (b) The study of clausal analysis and grammar as an aid to good sentence structure and the effective expression of thought.

The application of the principles of grammar to the achievement of correct usage in oral and written communication.

Study of grammatical principles where necessary as an aid to clear and accurate expression of the nature and function of words or phrases in sentences.

(c) Sentences

The study of the emphasis, force, and interest to be obtained through the knowledge and effective use of different types of sentences; loose, periodic, balanced sentences; parallel structure.

4. Précis

Principles of précis-writing. Appropriate exercises in précis-writing. In writing a précis the student must convey the essential meaning of a given passage in about one-third the length of the original. The pupil's version should be logically developed and expressed mainly in his own words. (Refer to marking procedures in Circular S. 4C.)

5. Oral work, such as, debates, book talks, public speaking, introduction and thanking of speakers, panel discussions.

6. Logic

Study, with exercises, at the appropriate level, in clear thinking, discriminating judgment, valid evidence. Importance of the precise definition of terms.

Common fallacies, e.g., generalizing from insufficient evidence, reasoning in a circle, appeal to prejudice.

Note: The following book will be found useful: Jepson, Clear Thinking, Longmans Canada.

FIVE-YEAR PROGRAMME

English Literature, Grade 12

In the two final grades of the secondary school course, the teacher has a particular responsibility in encouraging and guiding the emotional response of the pupils to literature and in leading them to understand and enjoy what great literature offers. His power to communicate his own enjoyment of what is best in literature will influence deeply the future tastes and reading habits of his pupils.

A choice of both the classics and modern literature will challenge the students to read widely and with critical perception of the wealth and range of English literature.

For selected classes a specific programme of enrichment is recommended through additional reading and oral and written discussion of books read. Critical studies should be included.

(a) A play by Shakespeare (not previously studied, and chosen to avoid the prescription for Grade 13).

The following plays will be found suitable for study in this grade:

Henry IV, Part I; Henry V; Hamlet; Macbeth; King Lear.

- (a) (Not more than twenty-five per cent of the time allotted to literature should be devoted to the study of Shakespeare.)

Note: A modern play may be added.

- (b) An anthology of poetry, such as

Langford, Grass of Parnassus, Longmans Canada

Langford, Golden Vintage, Longmans Canada

MacDonald and Walker, A Selection of English Poetry, Dent

Diltz, New Horizons, McClelland and Stewart

Gill and Newell, Poetry for Senior Students, Macmillan of Canada

Kingston, Poems to Remember, Dent

Winter and Brash, Poems to Appreciate, Nelson

Note: The inclusion of the study of at least one longer poem is recommended.

- (c) Novels, (two or more), such as

Austen, Pride and Prejudice

Bennett, The Old Wives' Tale

Bennett, Clayhanger

Blackmore, Lorna Doone

Bronte, Wuthering Heights

Dickens, David Copperfield

Dickens, A Tale of Two Cities

Forester, A Passage to India

Galsworthy, A Man of Property

Hardy, The Mayor of Casterbridge

Hardy, The Return of the Native

Hemingway, The Old Man and the Sea

Holme, The Lonely Plough

MacLennan, Two Solitudes

Scott, Kenilworth

(c) Thackeray, Vanity Fair

Trollope, Barchester Towers

Webb, Precious Bane

Note: A novel, or other text, may be selected from the Grade 11 list. See note on the novel in the Grade 11 course of study. Modern novels for comparative study are often available in paperback editions.

(d) A book of prose, such as

Langford and Daniel, The Open Window, Longmans Canada

Gill and Newell, Prose for Senior Students, Macmillan of Canada

Ross and Stevens, Man and His World, Dent

Gordon and Roebuck, Twentieth Century Prose, Clarke, Irwin

Kingston, E. F., Galaxy of Short Stories and Essays (second and third books)
Book Society of Canada

Diltz and McMaster, Many Minds, McClelland and Stewart

FIVE-YEAR PROGRAMME

English Composition and Language Study, Grade 12

A specific aim in Grade 12 should be the expression of carefully considered ideas in precise, clear, correct English. In addition, effectiveness of presentation, originality of treatment, and a fitting ease of style should be sought.

Pupils should know and practise the methods used by good writers in telling a story, building up a description, explaining a difficulty, or arguing a case.

At least 75 per cent of the time allotted to English composition and language study in Grade 12 of the Five-Year Programme should be devoted to the various aspects of composition as opposed to the mechanics of writing.

An appreciation of good prose models will continue to play an important part in the development of the lessons.

The course should include the following topics:

1. The Short Essay

Study and assignments should include all types of essays: formal, informal, argumentative; descriptive narrative; reflective and expository; the short story.

2. The Long Literary Essay

Planning and writing of the long literary essay on subjects related to the literature course, supplementary and reference reading.

3. The Book Review

The written evaluation of books read as part of the supplementary reading programme.

4. Precis and Comprehension

Further study and application of principles; emphasis on passages of exposition and argument.

5. Evaluation and appreciation of prose passages from literature: comprehension of subject matter, the author's purpose, structure, the means by which he has produced his effects.

6. Word Study

7. Logic

Examination of propositions; deductive reasoning (simple syllogisms); inductive reasoning (circumstantial and direct evidence). Fallacies ("begging the question", false assumption, false analogy, etc.).

8. The Report

In writing a report the pupil should show ability to gather information, to record observations for a specific purpose, and to communicate the salient ideas concisely and clearly to others.

(a) A report should consist mainly of a summary of facts, together with such observations, conclusions, or recommendations as belong properly to the matters presented.

(b) It may be written upon a wide variety of subjects, including particular events, special situations, progress in the study of a project, or the result of an investigation.

Topics might range, for example, from a visit to a farm, factory, office or engineering enterprise, to a study of some social, literary, or scientific problem, a report or analysis of a newspaper, a church activity, small cars, the student council, etc.

- (c) A good report prepared in Grade 12 should be about two pages in length.
- (d) While the report must be essentially a piece of connected writing, it may include in tabulated form data necessary to establish statements or support opinions. It should provide information that is relevant, adequate, and accurate. A good report is factually reliable and meets the specific needs of the reader for whom it is prepared.
- (e) The quality of a written report will depend, among other factors, upon conciseness, orderly arrangement, definiteness of details, and literal language.

In the writing of reports the pupil may secure valuable practice in using language effectively for practical purposes.

9. Business Letter Writing

The letter of application, without data sheet; with data sheet.

Note:

1. Refer to teaching suggestions made under the headings
Written English, Use of Text-book, and Grammar, included
on pages 128 to 133 under Suggestions Regarding the Study
of English in Secondary Schools.
2. A core of marking symbols, and other basic marking procedures,
should be established for all grades in a school so that pupils
are not confused by varying patterns from year to year. Sug-
gestions are made in a separate pamphlet Evaluation of Composition
in Grades 9 and 10.
3. Recommendations for the marking of the précis are contained in
Circular S. 4C.

ENGLISH

Grade 13

ENGLISH COMPOSITION

Work in Grade 13 Composition should enable the pupil to make intelligent observations within a wide range of experience, to organize his ideas logically, and to communicate the results of his thinking to others with clarity, purpose, and effectiveness. To help the pupil develop these qualities, more emphasis should be placed on speaking and writing with a purpose than on text-book exercises in the mechanics of composition. In order to reach a minimum standard of proficiency in essay writing and oral expression, the pupil must have something to say, show power to organize his ideas, and be able to use English clearly, correctly, and agreeably. If these qualities are to be acquired, a command of correct usage and abundant practice in oral and written work are essential.

The Grade 13 course should include a more mature treatment of the courses for Grades 11 and 12, and also the following:

(i) Essay:

Further practice should be given in the planning and writing of essays. In order to provide experience in the organization of a considerable amount of material, at least one longer expository essay of 1000 to 1500 words should be written. Throughout the year, the pupil should be given practice in the writing of short essays of all types.

(ii) Précis:

In writing a précis, the pupil must convey the essential meaning of a given passage in about one-third the length of the original. The pupil's version should be logically developed and expressed mainly in his own words.

(iii) Critical Evaluation:

In a critical evaluation of a prose passage, the pupil should be prepared to consider the content, the structure, the author's purpose, and the means by which he has produced his effects.

(iv) Sentence Structure:

Regular attention should be given to the use of words and the clausal analysis of sentences in order to give the pupil an understanding of the connection between clear thought and correct form.

(v) Form:

In written work, neatness, legibility, proper layout, and correct capitalization and punctuation are essential; in oral work, thoughtful and well-constructed statements audible to all members of the class.

(vi) Correlation:

Material drawn from the prescribed course in literature will provide many opportunities to illustrate the principles of writing that are taught in the courses in English composition and to stimulate the pupil to better writing.

The Departmental examination in English composition may test the candidate's ability:

- (a) to write a short essay on one of a list of topics;
- (b) to write a precis;
- (c) to give a critical evaluation of a prose passage;
- (d) to do one or more of the following;
 - (i) explain the use of words, phrases, and clauses in achieving specific effects in sentences and expand simple statements into complex sentences;
 - (ii) correct sentences that contain faulty grammar or incorrect use of words and give the reasons for these corrections;
 - (iii) explain the meaning of words and use them correctly in sentences.

ENGLISH LITERATURE

The study of English literature in Grade 13 should enable the pupil to gain a broader and deeper understanding of life by comprehending the ideas and intentions of the authors whose works have been prescribed and by apprehending, as far as possible, their imaginative experience. The pupil should acquire some appreciative insight into the thoughts and feelings of writers and an understanding of the art by which the total impression is conveyed to the reader. Literary forms and techniques should be examined in order to discover their contribution to this total impression. Through the study of literature, the pupil should develop discrimination and good taste in his reading, a desire to read widely, and the ability to enjoy an enlarged intellectual and emotional experience.

Audible, clear, and acceptable oral answers and regular practice in oral reading are part of the pupil's training in English.

Supplementary Reading

The reading of books other than those prescribed for examination purposes is an essential part of the course of study. This additional reading might well include articles that report and criticize interests of contemporary life.

Memorization

Although memorization of suitable passages is not included for examination purposes, each pupil should be required to memorize a reasonable number of suitable passages.

The Departmental examination in English literature will be based upon the prescription in Circular 58, issued annually.

REFERENCE BOOKS AND TEXTS

Note: Every English class-room should be equipped with copies of the Concise Oxford Dictionary, and one other good, large dictionary which gives Canadian or American usage; Fowler's Modern English Usage (Oxford), a thesaurus of words and phrases; and other reference books as the budget allows.

Sets of smaller dictionaries for pupil use are an asset.

Winter and Smith, Learning to Write, Macmillan of Canada

Tressler and Lewis, Mastering Effective English, Copp Clark

Bealey and McCann, Style and Structure, Dent

Diltz, New Models and Projects (Parts 1 and 2), Clarke, Irwin

Ford, The Techniques of Good Writing, Book Society of Canada

Brown, D. M., Handbook of English Composition, Clarke, Irwin

Glassey, The Groundwork of Précis, Oxford

Jepson, A New Guide to Précis Writing, Longmans Canada

Reay and Skews, Principles of Précis, Clarke, Irwin

Burton, Modern Précis Practice, Longmans Canada

Gurrey, The Teaching of Written English, Longmans Canada

Gurrey, Teaching the Grammar of the Mother Tongue, Longmans Canada

Strunk and White, The Elements of Style, Paperback, Brett-Macmillan

Baker and Strandness, Experience in Writing, Prentice-Hall

Sauer, English in the Secondary School, Holt, Rinehart and Winston

Word Power Made Easy, Permabook

Funk and Wagnalls, Word Origins and Their Romantic Stories, Ryerson

A Smaller Classical Dictionary, Dent

Jepson, Clear Thinking, Longmans Canada

Roget, Thesaurus of English Words and Phrases, paperback and hard cover,
Longmans Canada

Soule, Dictionary of Synonyms, McClelland and Stewart

Treble and Vallins, An ABC of English Usage, Oxford

Evans, Dictionary of Contemporary American Usage, Random House

Partridge, Usage and Abusage, Collins

Partridge, Concise Usage and Abusage, Collins

Gowers, Plain Words, Copp Clark and Penguin

Richards, I. A., Practical Criticism, Longmans Canada

Porter, Perrin, Writer's Guide and Index to English (ch. 8, 10-12), Gage

Glassey, The Groundwork of English Composition, Oxford

Glassey, The Groundwork of Grammar (Parts I and II), Oxford

Oliphant, A Short Course in English Grammar, Oxford

Charlton, Preparation and Practice in Précis Writing, Macmillan of Canada

Herbert, A. P., What a Word, Ryerson

Horwill, Modern American Usage, Oxford

Mosby and Thomas, Sense, Feeling, and Thought: New Roads to Composition,
Oxford

Soper, Basic Public Speaking, Oxford

Thomson and Martinet, A Practical English Grammar for Foreign Students, Oxford

Allen, W. Stannard, Living English Structure, Longmans Canada

Burton, English Appreciation, Longmans Canada

Hayford and Vincent, Reader and Writer, (Houghton Mifflin) Nelson

Magazine addresses: Maclean's Magazine, 481 University Avenue, Toronto 2, Ont.
The Atlantic Monthly, 8 Arlington Street, Boston 16, Mass.

Note: For reference books in literature, teachers are referred to the
Reference Book List (included as an appendix to this publication,
formerly I and S. 4D) and to others such as the following:

Nicoll, A., Shakespeare Survey (Cambridge University Press), Macmillan of
Canada (A series of yearly volumes dealing with plays of Shakespeare,
e.g., No. 13, King Lear)

Spurgeon, Shakespeare's Imagery, (Beacon Press, Boston), S. J. Reginald Saunders

Webster, Shakespeare Without Tears, Pocketbook

Harrison, G. B., Shakespeare's Tragedies, British Book Service

- Gilbert Highet, The Art of Teaching, (Vintage, New York), Random House
- Parrott and Ball, A Short View of Elizabethan Drama, (Scribner), S.J. Reginald Saunders
- Hotson, The First Night of Twelfth Night, British Book Service
- Perrine, Sound and Sense - An Introduction to Poetry (2nd Edition), Longmans Canada
- Thrall and Hibbard, A Handbook to Literature, dictionary of literary terms,
(Odessey Press, N.Y.)
- Abrams, A Glossary of Literary Terms, (Paperback) Holt, Rinehart and Winston
- Allen, The Thunder and the Sunshine, (A biography of Joseph Conrad), Longmans Canada
- Carle, Joseph Conrad and His Characters, British Book Service
- Baker, Hemingway, The Writer as Artist, S.J. Reginald Saunders
- Young, Ernest Hemingway, Holt, Rinehart and Winston
- Lewis, C.S., A Preface to Paradise Lost, (Paperback), Oxford
- Greene, Graham, The Best of Saki, (H.H. Munro), (Viking Press) British Book Service,
also Macmillan of Canada (Paperback)
- Unterecker, A Reader's Guide to Yeats, (to T.S. Eliot, to the 20th Century Novel),
Book Centre
- Drew, Poetry, A Modern Guide to its Understanding and Enjoyment, Dell
- Blackmur, R.P., Form and Value in Modern Poetry, (Paperback), Doubleday
- Diltz, Patterns of Surmise, Clarke, Irwin
- Sanders, G., A Poetry Primer, (Paperback), Holt, Rinehart and Winston
- Dickinson, Leon T., A Guide to Literary Study, (Paperback), Holt, Rinehart and Winston
- Kenner, The Art of Poetry, Holt, Rinehart and Winston
- Repath, Mass Media and You, Longmans Canada
- Scargill, Penner, Looking at Language, Gage
- Postman, Weingartner, Linguistics, A Revolution in Teaching, (Delacorte) S.J. Reginald
Saunders

FOUR-YEAR PROGRAMME

Arts and Science Branch, Grades 11 and 12

Suggestions to Teachers

Since Grades 11 and 12 complete the secondary school course in English for the majority of students, the teacher has a particular responsibility in encouraging and guiding the emotional response of the pupils to literature and in leading them to understand and enjoy what good literature offers. Pupils should develop enthusiastic and critical attitudes towards reading which will carry over into adult life. Although suitable classics will still find a place in the courses of study, more attention should be given to fostering an interest in reading through a choice of good modern literature--themes which strike the adolescent as adult, mature, and pertinent to twentieth century life. Pupils should also be given an insight into some of the fields of human thought and investigation--social, scientific, artistic, and philosophic. This may be achieved through a careful choice of excerpts for précis and comprehension work, and through oral and written discussion related to the reading programme. Other oral work should be correlated with current topics of interest, and subjects on the school curriculum. Emphasis of this kind will encourage some students to continue their education through the library, book clubs, night courses, and other media.

Discrimination in the mass media must also be fostered through a study of magazines, periodicals and newspapers, dramatic performances, and the viewing of television programmes, if pupils are to acquire a basis of taste and judgment.

In deciding upon the core programme in English literature it is also recommended that teachers give careful thought to the number of periods available for each phase of the work, and that the number of selections from an anthology will be chosen in order to give ample time for pupils to discuss important and interesting features which capture their attention. A teacher should also allow himself time for correlation of discussion with other subjects studied by the pupils, or other interesting oral and written work, the use of the tape-recorder, the playing of good recordings of literature, etc. In the study of English literature it is important to avoid a hurried treatment which discourages the pupil and lessens his enjoyment and appreciation and, on the other hand, the laboured treatment which dulls the pupil's interest.

Supplementary Reading

Pupils should be encouraged to include in their independent reading programmes a combination of good classics and more modern titles. While some free choice should be given, pupils require guidance each year to ensure the inclusion of books which should form a part of the reading experience of all pupils before graduation from secondary school.

Department heads should make the number to be assigned as outside reading for the year a matter of judgment, after consultation with the supplementary reading requirements of other departments in the school. Emphasis should be given to the value of reading rather than to a minimum number of books. As a general rule, however, a minimum requirement of eight books, other than those studied in the classroom, is recommended, and in addition, pupils should be encouraged to read as widely as their capabilities and interests will allow. While too many

stipulations are not advisable, pupils should be required to balance their reading to include books from more than one class.

The testing of supplementary reading by means of a long written report, or other routine method, should be discouraged since this practice defeats the aim of the good supplementary reading programme -- the encouragement of wide reading which the pupil will enjoy throughout life. Oral book discussions and short oral recommendations by pupils of books which they have enjoyed are very effective in encouraging wider reading.

When written reports are considered necessary, they should be short personal criticisms and not mere summaries. The book review, demanding some discrimination and judgment should be taught each year, and one assignment made in correlation with the composition and literature programme. Good book reviews in current magazines and newspapers form excellent background for discussion of both reading and writing.

Memorization

Pupils should never be asked to memorize selections without previous study in class with emphasis on the understanding and appreciation of these selections. A minimum of 150 lines should be memorized by the pupils. Part of the memory work may be prose or dramatic presentation, and if the teacher wishes, some passages may be chosen by the pupils.

FOUR-YEAR PROGRAMME

ARTS AND SCIENCE BRANCH

English Literature, Grade 11

In the obligatory English literature course students will continue to study the Shakespearian and modern play, short stories and other prose selections, poetry, novels or other long prose works. Careful choice, as discussed in the preamble, is extremely important. Four periods of a seven or eight-period allotment are recommended for the study of literature, although there should be constant correlation between the study of English literature and composition.

If one of the English options, Modern Literature, Theatre Arts, or Speech Arts, is to be offered, teachers should plan the reading in these courses to avoid overlapping. The option will be an extension and enrichment of topics in the obligatory course.

A study of:

- (a) A play by Shakespeare not previously studied.

One of Shakespeare's great tragedies is recommended:

Julius Caesar, Romeo and Juliet, Macbeth

or

in classes where there is a significant number of students whose mother tongue is other than English a play by another author which presents fewer language difficulties.

- (b) A modern play or plays.

Suggestions are listed on pages 7 and 8, and under Section 1 - Drama, of the Modern Literature option where grouping suggests a combination of selections for class study and independent reading.

- (c) An anthology of poetry (largely twentieth century or late nineteenth century) is recommended in the choice of shorter lyric poems; a choice of two or three longer poems is also recommended.

- (d) A volume of prose, such as

Langford and Daniel, The Open Window, Longmans Canada

Gordon and Roebuck, Twentieth Century Prose, Clarke, Irwin

Donohue, To Talk of Many Things, Longmans Canada

Bassett and Rutledge, Prose Mostly Modern, McClelland and Stewart

Gill and Newell, Prose for Senior Students, Macmillan of Canada

Note: The study of stories, essays, editorials, articles, and book reviews should be built around the anthology and supplemented by a study of good periodical literature and newspapers, with a view to teaching discrimination and judgment.

- (e) A novel or novels (chosen by genre, one or two examples to be studied in the classroom and others to be read as independent reading for comparison purposes and broadening of interest).

Note: 1. The teacher will judge the difficulty of a novel and make a choice with a view to the interests and abilities of the class. A close relationship between the supplementary reading programme and class study of prose is imperative if the objectives of the Four-year Programme are to be achieved. It is suggested that more time be allotted to prose in the Four-year Programme than is possible in the Five-year Programme.

2. A few suggestions are listed below around which class study and the supplementary reading programmes may be built:

MacLennan, Barometer Rising

Hilton, Lost Horizon

Crane, The Red Badge of Courage

Forester, Lieutenant Hornblower

Dickens, A Tale of Two Cities

Nordhoff and Hall, Men Against the Sea

Nordhoff and Hall, Mutiny on the Bounty

Dickens, Great Expectations

Monsarrat, (Sch. Ed.), The Cruel Sea

Steinbeck, The Pearl

Paton, Cry, the Beloved Country

Bronte, Jane Eyre

These titles and other suggestions, appear again under groupings in the Modern Literature option: Novels of Adventure, Historical Novels and Literature of the Sea, Novels of Social Comment, Novels of Psychology and Symbolism.

FOUR-YEAR PROGRAMME

ARTS AND SCIENCE BRANCH

Composition and Language Study, Grade 11

Pupils should be given practice in clear and accurate expression in both written and spoken English and in the accurate comprehension of prose. Courses in both composition and literature should give emphasis to the needs and interests of the students. They should provide the opportunity for pupils to participate in a dramatic performance, or other oral work, in order to develop greater fluency, confidence, and poise. The habit of critical listening should be developed. A study of radio and television programmes, for example, will foster critical listening to commercial and political propaganda.

Emphasis is recommended on the wide use of audio-visual aids, such as recordings of plays, poetry and speeches, films, the tape recorder, pictures, newspapers, periodicals, and magazines, to sharpen interest and curiosity and to stimulate critical thinking, reading, viewing, and listening. See "Television and the Teaching of English" - Postman (N.C.T.E. - \$1.00)

In written composition a growing emphasis at this stage of the student's development should be given to the correction of errors in usage. In addition, the habit of a critical examination of usage in speech, and of the rhetorical devices of persuasion, should be extended to include a study of news, politics, world affairs, and advertising.

Precis and comprehension work should form a substantial part of the course of study in each term in order to develop the habit of close concentration, to focus attention upon precision of diction, and to increase the student's awareness of the necessary connections between exact wording, accurate syntax, and careful reasoning.

With the above points of emphasis in mind, and others from page 11 and 12, teachers will build a course in Grade 11 English Composition to include the following topics:

1. (a) A study of good essays, stories, editorials, and newspaper or magazine articles: special techniques employed by good writers to achieve their purposes; methods of persuasion; a study of the principles of paragraph structure and development, and the means used to achieve smooth transition between paragraphs; evaluation of the good writer's skill and judgment in the presentation of his ideas, his sentence and paragraph structure, and diction employed.
- (b) The planning and writing of essays (personal, formal, descriptive narrative, argumentative), stories, and editorials.
- (c) The writing of verse related to the reading and study of poetry in English literature classes.

2. Précis and Comprehension

A study of the principles of précis writing and practice in précis writing during each term.

Emphasis on short, concentrated, thought-provoking selections of good prose which demand close, concentrated attention by the student and give him an insight into some of the fields of human thought and investigation (social, scientific, artistic, and philosophic) which he might otherwise never explore. Further student investigation of such topics should be encouraged through supplementary reading and seminar discussion groups.

Emphasis on precision in wording and stretching of the vocabulary, leading to an increased awareness that man thinks within the limits of his own vocabulary.

Further reference to objectives and marking procedures in précis writing are outlined in Circular S. 4C.

3. Oral work: a variety of oral work, rather than the same type of assignment to each student, interspersed and sometimes correlated with topics in both literature and composition, such as

Book talks, reviews or reports of assignments made on newspaper reading, discussion of the merits and weaknesses of specific television programmes, comparisons between samples of editorial writing (e.g., rival editorials on a single given topic or event), panel discussions related to the course of study in literature, or to topics on other courses of study in which the pupils are particularly interested, specific talks on topics of great interest to individual pupils, a discussion of radio and television speech or drama, announcements in class or assembly, dramatic reading, tape recording of scenes presented, introducing and thanking a speaker, conduct of an oral composition period, or of a business meeting on current school problems.

This variety in oral work will give the teacher a rich opportunity to stress the importance of good speech habits and vocabulary power, and to help students develop confidence and poise. Stress on exactness and clarity in all classroom answers in all subjects should be continued. Aspects of the oral programme will give the teacher an added opportunity to stress the importance of critical listening.

4. Vocabulary Study

Emphasis on precision and enlarging of the vocabulary to add force, interest, and vitality to all oral and written communication.

A study of vocabulary should go hand in hand with all aspects of the course in English. It should teach the pupil to discriminate between appropriate and inappropriate diction for various types of writing, and to admire clarity, sincerity, honesty, and economy of expression.

5. (a) Usage

Emphasis on correction of errors in usage in oral and written assignments.

The application of the principles of grammar and good sentence structure to the achievement of correct usage and effective expression of thought in oral and written communication.

Emphasis on a critical and sceptical examination of usage in newspapers, magazines, books, and television programmes or commercials.

(b) Punctuation

Insistence on correctness, with such further instruction and practice as is found necessary.

(c) Sentences

The study of the emphasis, force, and interest to be obtained through the knowledge and effective use of different types of sentences: loose, periodic, balanced sentences; parallel structure.

6. The Book Review

7. Logic

An introductory study in clear thinking, discriminating judgment, and valid evidence.

Common fallacies, e.g., generalizing from insufficient evidence, appeal to prejudice and other devices involved in persuasion, reasoning in a circle.

The following books will be found useful:

Jepson, Clear Thinking, and The Art of Clear Thinking, Longmans Canada

Boatright, Accuracy in Thinking, (Paperback), Holt, Rinehart and Winston

Fort and Markert, Speech for All, (Allyn and Bacon), Macmillan of Canada

Note:

Slanted news stories, political pronouncements, editorials, and advertisements can all be used to good effect in the study of rhetorical devices used in persuasion, and fallacies employed to mislead the reader.

8. Longer papers on some aspect of literature studied, or on comparative studies related to independent reading.

Note:

Formal text-book exercises in many aspects of grammar and composition will be replaced by emphasis on individual correction and improvement of weaknesses in written assignments.

FOUR-YEAR PROGRAMME

ARTS AND SCIENCE BRANCH

English Literature, Grade 12

A study of

- (a) A play by Shakespeare not previously studied

One of Shakespeare's tragedies, Macbeth, Hamlet, Romeo and Juliet,
Julius Caesar

- (b) A volume of prose (selected for class study and supplementary reading as outlined in suggestions made for Grade 11)

Short collections should be used on a one-year basis for class study, independent reading and literary essay work.

- (c) An anthology of poetry: short lyrics and some longer poems, including some challenging modern poetry (e.g., selections from Yeats, Eliot, Auden, Spender, C. Day Lewis, Frost, Klein)

- (d) A novel or novels (chosen according to the principles outlined under (e) Grade 11 which stresses the desirability of a close relationship between the class study of prose and the supplementary reading programme), such as

Hemingway, The Old Man and the Sea

Paton, Cry, the Beloved Country

Austen, Pride and Prejudice

Bronte, Wuthering Heights, Penguin

Dickens, A Tale of Two Cities

Hardy, The Mayor of Casterbridge

MacLennan, Two Solitudes

Other novels and long prose listed under the Grade 12 section of

the Modern Literature option.

- Note:
1. If time permits, a modern play may be studied in addition to the above four elements, not in place of one of them, unless a play in verse replaces the long poem.
 2. For supplementary reading and comparative study, an additional Shakespearian play may be assigned to broaden the pupil's knowledge of Shakespeare.

FOUR-YEAR PROGRAMME

ARTS AND SCIENCE BRANCH

Composition and Language Study, Grade 12

The Grade 12 course will be planned according to the objectives outlined on previous pages and will provide for continuity, growth, and development of topics on the Grade 11 course of study.

An appreciation of good prose will continue to play an important part in the development of the lessons. Effective correlation between studies in literature and composition is essential.

By the end of the Grade 12 year students should be able to think clearly and to express themselves with exactness, clarity, and accuracy. Therefore, seventy-five per cent of the time should be devoted to the various aspects of writing, including exercises in précis and comprehension, as well as original essays, as opposed to routine mechanics. As noted under Grade 11 Composition, formal textbook exercises in many aspects of grammar and composition will be replaced by emphasis on individual correction and improvement of weaknesses in written assignments.

The course should include the following topics:

1. The short essay

- (a) Study and assignment of essays of different types (emphasis on

the expository essay, personal, formal, and argumentative), editorials, letters to the editor, newspaper articles, stories.

- (b) Discussion and study of techniques employed by good writers, the principles of paragraph structure and development, effective sentences, diction, and presentation.
- (c) Improvement of sentence structure and correction of errors in usage and spelling.

2. The Book Review

The written evaluation of books read as part of the supplementary reading programme.

3. Précis and Comprehension

Further study and application of principles, following closely the development achieved at the Grade 11 level; emphasis on passages of exposition and argument not used under topic 2, Grade 11 course; examples from the editorial page of the newspaper.

4. Business Letter-Writing

- (a) Letters which are needed to take care of one's personal affairs: letters making requests and inquiries; order letters; letters of remittance; letters of complaint and adjustment.
- (b) Letters of application, with data sheet; without data sheet.
- (c) Social letters, congratulations, appreciation, condolence, formal invitation and acceptance announcements.

5. Oral Work (See topics listed under topic 3, Grade 11)

6. Minutes and Reports of Meetings

7. Word Study

8. Logic and Argument. Written and Oral Work

9. The Report

In writing a report the pupil should show ability to gather information, to record observations for a specific purpose, and to communicate the salient ideas concisely and clearly to others.

- (a) A report should consist mainly of a summary of facts, together with such observations, conclusions, or recommendations as belong properly to the matters presented.

- (b) It may be written upon a wide variety of subjects, including particular events, special situations, progress in the study of a project, or the result of an investigation. Topics may range, for example, from a visit to a farm, factory, office or engineering enterprise to a study of some social, literary, or scientific problems, a report or analysis of a newspaper, a church activity, small cars, or student council. It should grow naturally from the interests and activities of the class.
 - (c) A good report prepared in Grade 12 should be about two pages in length.
 - (d) While the report must be essentially a piece of connected writing, it may include in tabulated form data necessary to establish statements or support opinions. It should provide information that is relevant, adequate, and accurate. A good report is factually reliable and meets the specific needs of the reader for whom it is prepared.
 - (e) The quality of a written report will depend, among other factors, upon conciseness, orderly arrangement, definiteness of details, and the use of simple, precise, and literal language. In the writing of reports the pupil may secure valuable practice in using language effectively for practical purposes. In addition he may be given oral practice in reading his report to the class or seminar group, and in handling subsequent questions and discussion.
10. Planning and writing of literary essays, or reports on subjects related to the literature course, and to supplementary and reference reading. Such reports would also give valuable oral practice when discussed in class.

Note:

Reference books and texts are listed on pages 21 to 23

FOUR-YEAR PROGRAMME

BUSINESS AND COMMERCE BRANCH

Suggestions to Teachers

English is vital to the general development of the pupils and is, therefore, the direct concern of every teacher. Pupils should learn to express themselves with precision, clarity, and conciseness. Cultural development and creative ability should, however, not be overlooked in a composite course designed to promote good citizenship in a democracy.

Pupils should have as wide an experience with good reading as possible in order to acquire a basis of taste and judgment. They should learn to identify the sensational, meretricious, and the mawkish in newspapers, periodicals, books, and television programmes. The English literature course should, therefore, stress modern reading with enough experience of suitable classics to provide background.

The course in literature will be similar to that of the Arts and Science Branch. Since selection of texts is important for a rich and enjoyable course, however, teachers are urged to select texts of particular interest and significance to their pupils. These will also be chosen with a view to developing a good, sequential programme of literature study from Grade 9 - 12. Intensive study of certain core parts of the course will ensure depth in teaching, and independent reading and extensive study of others, breadth.

The course in composition, language, and business correspondence in Grades 11 and 12 gives the pupils much more than a course in the mechanics of letter-writing and practice in writing letters of all types. More demanding and complex assignments require precision in thought and language, organization, and discrimination within a wide range of language use. Students with a sound knowledge and understanding of good English in general will find little trouble in learning to use good English in a particular situation, namely in the business letter.

In Grade 12 most of the subject matter should be taken from actual business and should stress the purpose, importance, and composition of the business letter.

Spelling and vocabulary study are important phases of the English course in all grades. Each teacher should concentrate on the meaning and spelling of words found in the specialized vocabulary of his subject. In the spelling classes emphasis should be placed on the correct spelling of common words and on the vocabulary common to all types of business. The pupil should keep a list of difficult words drawn from his own written assignments. NOMA spelling lists are very useful. In order that the use of the dictionary will become a lifelong habit, constant attention should be given to the importance of using the dictionary in all written assignments.

It is recommended that a 9-period weekly allotment of time for English be divided as follows: literature, 4 periods; spelling and vocabulary study, 1 period; composition and oral work, language study and business correspondence, 4 periods. Good organization will, however, provide the required flexibility for a good programme. Since emphasis on good oral communication is an important phase of all classroom work, the organization should be flexible in order to allow the teacher to integrate particular types of oral work with both literature and composition classes (e.g., dramatic presentations, panel discussion, individual reports or talks on outside reading, etc., as well as the more formal aspects of public speaking as suggested for Grades 11 and 12). A teacher can integrate the aspects of the English literature and composition course most successfully when he teaches the complete course as outlined. All work in typing, shorthand and transcription, composition and business correspondence should be carefully co-ordinated through co-operation between the Heads of the Commercial and English Departments. If separate periods are set aside for the business correspondence phase of the composition course in Grades 11 and 12, the work should be planned to avoid

unnecessary repetition of topics on the composition and language course of study. Since letters and reports should be submitted in typewritten form, where facilities are available, some composition classes may be in the typing room.

FOUR-YEAR PROGRAMME
BUSINESS AND COMMERCE BRANCH
English Literature, Grade 11

The Grade 11 English literature course will include a study of a Shakespearean play or in classes where there is a significant number of students whose mother tongue is other than English, a play by another author which presents fewer language difficulties, a modern play or one-act plays, a novel or novels, a collection of poetry, and prose selections. See suggestions for Grade 11 texts on pages 7 to 10.

Wide use of selected recordings, and other aids, is recommended for all schools. Although the teacher's own scholarship, enthusiasm, and approach to the lesson are of prime importance, audio-visual aids are a powerful ally. Good correlation between literature and composition and language classes, and between all phases of the work and the supplementary reading programme, is essential to a well-integrated programme of studies.

Supplementary Reading

Pupils should be encouraged to include in their independent reading programmes a combination of good classics and more modern titles. While some free choice should be given, pupils require guidance each year to ensure the inclusion of books which should form a part of the reading experience of all pupils before graduation from secondary schools.

Department heads should make the number to be assigned as outside reading for the year a matter of judgment, after consultation with the supplementary

reading requirements of other departments in the school. Emphasis should be given to the value of reading rather than to a minimum number of books. As a general rule, however, a minimum requirement of eight books, other than those studied in the classroom, is recommended and, in addition, pupils should be encouraged to read as widely as their capabilities and interests will allow. While too many stipulations are not advisable, pupils should be required to balance their reading to include books from more than one class.

The testing of supplementary reading by means of a long written report, or other routine method, should be discouraged since this practice defeats the aim of a good independent reading programme, the encouragement of wide reading which the pupil will enjoy throughout life. Oral book discussions, and short oral recommendations by pupils of books which they have enjoyed, are very effective in encouraging wider reading.

When written reports are considered necessary, they should be short personal criticisms and not mere summaries. The book review, demanding some discrimination and judgment, should be taught each year, and one assignment made in correlation with the composition and literature programme. Good book reviews in current magazines and newspapers form excellent background for discussion of both reading and writing.

A minimum of about one hundred and fifty lines should be memorized by each pupil. Part of the memory work may be prose, or dramatic presentation, and if the teacher wishes, some passages may be chosen by the pupils themselves.

FOUR-YEAR PROGRAMME

BUSINESS AND COMMERCE BRANCH

English Composition, Business Correspondence, and Language Study, Grade 11

This course has been outlined according to terms to give assistance to the teacher in organization, and to underline the importance of the integration of the various aspects of the work during each term.

As stated in the foreword to the Business and Commerce Programme the course in composition, language, and business correspondence in Grades 11 and 12 gives the pupils much more than a course in the mechanics of letter-writing and practice in writing letters of all types. More demanding and complex assignments require precision in thought and language, organization, and discrimination within a wide range of language use. Students with a sound knowledge and understanding of good English in general will find little trouble in learning to use good English in a particular situation, namely in the business letter. In Grade 11, as far as possible, practice in letter-writing should be built around pupil and school activities. In Grade 12 most of the subject matter should be taken from actual business and should stress the purpose, importance, and composition of the business letter.

All work in typing, shorthand and transcription, composition and business correspondence should be carefully co-ordinated through co-operation between the Heads of the Commercial and English Departments.

First Term

1. The planning and writing of short essays: description and exposition
 - (a) Principles of paragraph structure and development
 - (b) Writing, discussion, re-writing
 - (c) Types of sentences: effects produced by loose, periodic, balanced sentences; parallel structure.
2. (a) The study of clausal analysis and grammar as an aid to good sentence structure and the effective expression of thought. The application of the principles of grammar to the achievement of correct usage in

oral and written communication. Study, where necessary as an aid to clear and accurate expression, of the nature and functions of words or phrases in sentences.

Note:

Writing will improve in accuracy, exactness, or effectiveness of structure only if this study is based on examples taken from pupils' work rather than on isolated text-book exercises. The latter will be used as supplementary remedial work with certain students when necessary.

- (b) Punctuation: review, emphasizing the weaknesses found most frequently in the pupils' written work.
- (c) Elimination of incorrect construction found in the pupils' work, including incorrect use of verbals.

- 3. Essays: expository, descriptive, narrative
 - (a) The study of models
 - (b) Planning and organization of material
 - (c) The use of transition words and phrases to promote smooth transition between paragraphs
 - (d) Writing in class under supervision
 - (e) Reading, discussion and revision
- 4. Planning and writing of well-organized answers to questions on the literature texts, such as, character studies; discussion or explanation of two points of view; an appreciation of interesting elements in a story, novel, or poem.
- 5. Oral Work: such as simple reports; introduction of speakers; expressions of thanks; panel discussions of supplementary reading books, or novels studied in class; T.V. programmes.
- 6. Spelling and Word Study
As in earlier grades, a text and the pupil's own list should help him master both familiar and unfamiliar vocabulary.

Second Term (January, February, March)

- 1. Précis Writing
 - (a) Principles of précis writing
 - (b) Practice in précis writing as an aid to the development of comprehension, and precision in thought and expression.
- 2. The planning and writing of narratives, descriptions, and expositions. Continued application of principles studied in the fall term: an appreciation of effective sentence and paragraph structure; special techniques employed by good writers; the precision, conciseness, and vitality provided by choice of appropriate and exact diction.

3. Oral Work, including public speaking in general
 - (a) Introducing a visitor
 - (b) Thanking a speaker
 - (c) Organizing a business meeting
 - (d) Reports on visits to business firms
 - (e) Informal reports on new books in the library and recommendations to other students
 - (f) Debates on topics within the experience of the pupils

Note:

The tape recorder is an important aid in assisting the pupil to assess his own speech habits.

4. Spelling and Word Study

Third Term

1. A short book review
2. Precis Writing
3. Study and writing of simple types of business letters:

Letters making requests and inquiries; replies to requests and inquiries; order letters; acknowledgment of orders; letters of remittance; acknowledgment of remittances; letters asking for an adjustment; simple letters of application.

Emphasis on effective sentence construction; the choice of exact and effective letter tone.

4. Further work in the planning and writing of essays.

(Some of the writing may again be correlated with literature study.)

5. Reports of minutes and meetings. (These should be minutes of actual meetings such as class meetings, assemblies, etc.)
6. Spelling and Word Study

FOUR-YEAR PROGRAMME

BUSINESS AND COMMERCE BRANCH

English Literature, Grade 12

Since Grade 12 completes the secondary school course for many pupils, the teacher of this grade has a particular responsibility in encouraging and guiding the emotional response of the pupils to literature, and in leading them to understand and enjoy what great literature offers. The teacher's power to communicate enjoyment of what is best in literature will influence deeply the future tastes and reading habits of the pupils.

The Grade 12 English literature course will include the study of a Shakespearian play, two novels, selections from an anthology of poetry, selections from a book of prose. A modern play or other prose work may be added if time permits. Suggestions for texts are listed under previous courses of study for Grade 12.

FOUR-YEAR PROGRAMME

BUSINESS AND COMMERCE BRANCH

Composition, Business Correspondence, and Language Study, Grade 12

A specific aim in Grade 12 should be the expression of carefully considered ideas in precise, clear, correct English. In addition, effectiveness of the presentation of ideas, and courteous effective letter tone should be developed. A major allotment of time should be devoted to the various aspects of writing and business correspondence as opposed to the routine mechanics of writing. Remedial work in sentence construction, punctuation, and grammar will be introduced as the need is apparent.

Fall Term

1. Short Essays
 - (a) Study of models
 - (b) Organization and writing
 - (c) Marking and revision
2. Business Letter-Writing
 - (a) Principles of Business letter-writing continued from Grade 11
 - (i) purpose and importance
 - (ii) form and arrangement
 - (iii) characteristics of good business letters
 - (iv) avoidance of stereotypes
 - (b) Writing of
 - (i) letters of request - leading to business relations
 - routine inquiries
 - requests that will benefit the writer only
 - requests for special favours
 - requests for credit information
 - (ii) replies - granting requests
 - refusing requests
 - (iii) orders and acknowledgment of orders
 - (iv) letters accompanying and acknowledging remittances
3. Oral Work
4. Spelling and Word Usage

Winter Term

1. Business Letter-Writing
 - (a) Letters of complaint and adjustment - where the complainant is justified
 - where the complainant is not justified
 - where both are to blame
 - (b) Collection Letters
 - (c) Sales and Advertising Letters

Note: Except as a composition exercise and as an analysis of advertisement, a great deal of time need not be spent on sales letters.

 - (d) Circular and Form Letters
2. Planning and writing the longer essay. This writing gives good opportunity for correlation with the study of literature and with outside reading.
3. Précis Writing - Further study and application of principles; emphasis on passages of exposition and argument.
4. The writing of reports on business situations, interviews, or visits
5. Logic and Argument. Written and Oral Work
6. Spelling, and Word Usage

Spring Term

1. Business Letter-Writing
 - (a) Letters of application - without data sheet
- with data sheet
 - (b) Letters of introduction, reference, and recommendation
 - (c) Social letters - congratulation, appreciation, condolence,
formal invitation and acceptance, announcements
2. Minutes and Reports of Meetings
3. Additional exercises should include
 - (a) The writing of memoranda
 - (b) Letters written from detailed instructions or written memos
 - (c) Composition of letters at the typewriter
 - (d) Impromptu dictation of simple letters

TEXTS AND REFERENCE BOOKS

For pupils in Grade 11 classes of the Business and Commerce Branch, a general composition text approved for use in any Grade 11 or 12 classes (Circular 14) is required. For pupils in Grade 12 classes of the Business and Commerce Branch access to two texts is recommended: a general composition text and a text which gives special attention to business correspondence, such as:

Warner, Business Letter-Writing - Applied English and Filing, Pitman
(Exercises in Effective English Expression may be obtained for use with Part 2 of above text.)

Waugh, Modern Business Letters, Pitman

Warner, Canadian Commercial Correspondence, Pitman

Fowler, Speaking and Writing, Ryerson.

Other texts or reference books such as the following should be on the classroom shelf for the pupils' use:

Hagar, Stewart, Hutchison, Business English and Letter-Writing, McGraw-Hill

Wallace and Brown, Language and Letters, Pitman

Shurter, Effective Letters in Business (2nd Edition), McGraw-Hill

Mayo, Communications Handbook for Secretaries, McGraw-Hill (Guide to writing and speaking)

Shurter, Written Communication in Business, McGraw-Hill

An advanced book suggested for college level or for those who are presently engaged in business careers.

Parkhurst, C.C., Business Communication for Better Human Relations, University of Toronto Press

Herbert, A.P., What a Word, Ryerson, (An attack on pompous prose. Excellent section on business jargon.)

Repath, Mass Media and You, Longmans Canada

FOUR-YEAR PROGRAMME

Science, Technology, and Trades Branch

Suggestions to Teachers of Grades 11 and 12

Since these two grades complete the secondary school course in English for the majority of students, the teacher has a particular responsibility in helping students to understand and enjoy good literature. Through the study of English literature pupils should also gain a broader and deeper understanding of life. A consideration of the ideas, intentions, and emotions of the authors whose works are being read will enable pupils to comprehend their actual or imagined experiences. Literary forms and techniques are to be studied in relation to their contribution to the total impression.

Students should develop enthusiastic and critical attitudes towards reading which will carry over into adult life. The increasing maturity and practical experience of students in the senior grades suggest that attention should be directed to good modern literature whose themes strike the students as adult, mature, and pertinent to twentieth century life. While suitable classics will still find a place in the course of study, greater attention should be given to fostering an interest in reading through discussions based on good modern literature.

In deciding upon the core programme in English literature it is also recommended that teachers give careful thought to the number of periods available for each phase of the work, and that the number of selections from an anthology be chosen in order to give ample time for pupils to discuss important interesting features which capture their attention. A teacher should also allow himself time for correlating discussions with other subjects studied by the pupils, other interesting oral and written work, involving the use of the tape recorder, the playing of good recordings of

literature, and other aids. In the study of English literature it is important to avoid a hurried treatment which discourages the pupil and lessens his enjoyment and appreciation, and, on the other hand, the laboured treatment which dulls the pupil's interest.

A minimum of 100 - 150 lines should be memorized by the pupils. Part of the memory work may be prose or dramatic presentations, and if the teacher wishes, some passages may be chosen by the pupils themselves. Passages with good strong rhythm, or other interesting elements, are recommended, especially for first assignments.

It is assumed that much of the material in certain phases of the course, such as the novel, will be read at home before class study begins. This method will enable the teacher to discuss larger units of reading with greater profit to the class and to stimulate keen interest by a variety of methods such as those indicated in the preceding paragraph. Significant passages selected for re-reading and study in class will also be more readily appreciated.

Emphasis is recommended on the wide use of audio-visual aids, such as-- recordings of plays, poetry and speeches, the tape recorder, films, pictures, newspapers, magazines, and trade journals in order to sharpen interest and curiosity and to stimulate critical thinking, reading, viewing, and listening. See "Television and the Teaching of English" - Postman (N.C.T.E. - \$1.00).

Greater emphasis should be given in these grades to practice in oral communication. Since facility in oral expression is so important to future success, many varied opportunities should be provided to encourage pupils to express themselves with increasing confidence and fluency. Discussions of questions and arguments related to literature lessons, panel discussions, papers, and reports on outside reading add interest, vitality, and effectiveness to the work in English and should be given greater emphasis in course planning.

Supplementary Reading

As in other programmes, the number of books to be assigned as outside reading for the year should be a matter of judgment. The supplementary reading requirements of other departments in the school will have some bearing on the decision, and emphasis will be given to the value of reading rather than to a minimum number of books. As a general rule, however, a minimum requirement of eight books, other than those studied in the classroom, is recommended and, in addition, pupils should be encouraged to read as widely as their capabilities will allow.

One, or more, of the non-fiction books, or magazines read should deal with a subject related in some way to the shop subject on the curriculum.

The testing of supplementary reading by means of the long written report, or other routine method, should be discouraged since this practice defeats the aim of the independent reading programme, the encouragement of wide reading which the pupil will enjoy throughout life. When written reports are considered necessary, they should not be mere summaries, but should give the pupil's personal reactions (favourable or unfavourable) to the book. The study of well-written book reviews from current magazines and newspapers, and the assignment of at least one book review to be written by the pupils will be a part of each year's course.

FOUR-YEAR PROGRAMME

SCIENCE, TECHNOLOGY, AND TRADES BRANCH

English Literature, Grade 11

A study of

- (a) A play by Shakespeare not previously studied (Julius Caesar, Macbeth and Henry IV, Part I are most suitable); or in classes where there is a significant number of students whose mother tongue is other than English, a play by another author which presents fewer language difficulties.
- (b) A modern play, such as
Voaden, Four Plays of Our Time, Macmillan of Canada
Parker, Disraeli, Copp Clark
Rattigan, The Winslow Boy, Book Society of Canada
Rattigan, The Adventure Story, Longmans Canada
Shaw, Arms and the Man, Longmans Canada
- (c) A collection of essays and stories, or a biography, or other thought-provoking book, such as
Langford, The Open Window, Longmans Canada
Gordon and Roebuck, Twentieth Century Prose, Clarke, Irwin
Scott, Scott's Last Expedition, Longmans Canada
- (d) A collection of poetry which contains a good sampling of modern poetry - British, Canadian, and American. (Selections should be chosen carefully and may include a longer modern poem chosen according to the pupils' interest - e.g., a poem by Pratt, Frost, Birney, Sandburg). One or two smaller volumes of modern poetry (available in paperback) may be used in place of an anthology, or an anthology such as
Lewis, Poems Worth Knowing, Copp Clark
Langford, Grass of Parnassus, Longmans Canada
Pratt, Ten Selected Poems, Macmillan of Canada

(e) A novel, or novels, or book of travel or biography, such as

MacLennan, Barometer Rising

Dickens, Great Expectations

Crane, The Red Badge of Courage

Steinbeck, The Pearl

Hilton, Lost Horizon

Nordhoff and Hall, Men Against the Sea

Stevenson, Dr. Jekyll and Mr. Hyde

Shackleton, Sir Ernest, South

Ommanney, F. D., South Latitude

Note:

1. Other titles for fiction, non-fiction, and drama are suggested under groupings in the Modern Literature option. Many of these may also be suggested for outside reading and comparative study related to oral and written work.
2. The course of study for Grade 11 English Literature and Composition is based on the time allotments given in Circular H.S. 1.

FOUR-YEAR PROGRAMME

SCIENCE, TECHNOLOGY, AND TRADES BRANCH

English Composition and Language Study, Grade 11

The course in English composition should help pupils to make accurate observations, to organize ideas logically, and to express themselves clearly, correctly, and logically so that they may be understood by others.

Emphasis should be placed on speaking and writing with a purpose rather than on exercises in a text-book concerned with only the mechanics of expression. Each day's work should provide many opportunities for practice in oral and written expression.

In written composition a growing emphasis at this stage of the pupil's development should be given to care in usage. In addition, the habit of a critical examination of usage in speech, and of the devices of persuasion, should be extended to an oral programme which includes a discussion of news, advertising, and world affairs.

Précis and comprehension work should form a substantial part of the course of study in each term in order to develop the habit of close concentration, to focus attention upon precision in wording, and to increase the pupil's awareness of the necessary connections between exact wording, accurate syntax, and careful reasoning.

Frequent, well-planned practice in writing throughout the school year is of supreme importance for an effective programme. Some of the writing will be related to the course of study in literature and to outside reading. Pupils should be encouraged to develop critical judgment through an appraisal of their own and others' writing with regard to specific qualities such as reader interest, clarity, unity, emphasis, and errors in faulty usage or spelling.

Report writing should be included in the work of both Grade 11 and 12 and should be correlated with the shop subjects of particular interest to a class. Good liaison between the shop teacher and the English teacher is very important to promote interest and effectiveness in this phase of the writing programme.

Some of the oral assignments will also centre around the shop interests.

Workshop methods, as compared with traditional classroom practices, may sometimes be used to advantage.

The course in Grade 11 will be built to include the points of emphasis outlined in the preceding preamble, Suggestions to Teachers of Grade 11 and 12 of this Branch, and the following topics:

1. Paragraphs

- (a) A study of paragraph writing in essays and newspaper editorials and the special techniques employed by good writers to achieve their purposes.
- (b) The principles of good paragraph structure and development, and the variety of treatment for special effect.

2. Précis and Comprehension

The principles of précis writing and practice in precis writing during each term.

Material chosen for précis work should be interesting and challenging, and should be related to trade and industry. Trade magazines often contain useful and interesting material.

3. English Expression

Regular attention to correction of faulty usage in written and oral assignments

- (a) The application of the principles of grammar and good sentence structure to achievement of correct usage and effective expression of thought. Attention to the correct use of prepositions, conjunctions and relative pronouns; introduction to the effective use of participles and gerunds.

- (b) Emphasis on a critical examination of usage in newspapers, magazines, books, and television programmes.
- (c) Punctuation - Further instruction and practice as is found to be necessary in relation to written work.
- (d) Sentences
 - (i) The effective subordination of ideas in subordinate clauses, appositives, participial and gerundial phrases,
 - (ii) the study of the emphasis, force and interest to be obtained through the knowledge and effective use of different types of sentences: loose, periodic, balanced; parallel structure,
 - (iii) the force and interest to be obtained through the use of effective comparisons - similes or metaphors,
 - (iv) the writing of definitions and concise explanations related to pupils' shop interests.
- (e) Vocabulary Study - Regular attention to the development of vocabulary in order to add precision, force, interest, and vitality to oral and written communication.

The study of vocabulary should teach the pupils to discriminate between appropriate and inappropriate diction for the occasion under discussion, and to admire clarity, conciseness, and sincerity of expression.

4. The Book Review

5. Short Essays and Editorials

- (a) The study of good essays, editorials, and other newspaper articles: The special techniques employed by good writers to achieve their purposes; methods of persuasion; the means used to achieve interest and force in a piece of writing, and smooth transition between sentences and paragraphs.
- (b) Planning and writing the short expository essay or editorial.

6. Oral Communication

A variety of oral assignments rather than the same type of assignment to each student, such as

- (a) Talks on topics of interest to students (many of which can be provided by the shop teacher).
- (b) Announcements in class or assembly.
- (c) Panel discussions related to the books being read for literature classes and for supplementary reading, or related to topics on other courses in which pupils are particularly interested.

- (d) Reviews or reports of assignments made on samples of editorial writing (e.g., rival editorials on a single topic or event).
- (e) Dramatic reading of scenes from plays studied.
- (f) The use of the tape recorder as a means of improving the quality of written expression.
- (g) Introducing and thanking a speaker.
- (h) The study of the conduct of meetings and rules of procedure.

This variety of oral work gives an opportunity to stress the importance of good speech habits and vocabulary, and to help students develop confidence and poise. Stress on exactness and clarity in all classroom answers in all subjects should be continued.

Aspects of the oral programme will also give the teacher an added opportunity to stress the importance of critical listening.

7. Reports

Purpose, form, content; gathering information, recording observations for a specific purpose, and communicating salient ideas clearly and concisely; the use of illustrative material; shop directives; plant-visit reports, etc.

Reports may be written on a variety of topics but should grow out of the activities and interests of the class. For best results the teacher of English should consult with the teacher of the shop subjects on this phase of the writing programme.

Other references to report writing will be found in the Composition and Language Study course for Grade 12, Arts and Science Branch.

SUGGESTIONS IN ENGLISH FOR GRADE 11

of the

CO-OPERATIVE COURSES FOR GIRLS IN THE SCIENCE, TECHNOLOGY, AND TRADES BRANCH

The following course for Grade 11 is adapted from the Four-year Programme of English studies found on pages 146 to 151 of Curriculum RP-4 (or pages 47 to 55, RP-S4). All texts in literature should be chosen carefully to suit the interests of girls and their level of maturity. A careful choice of a limited number of selections from anthologies will allow time for students to study each of the literary forms suggested on the course.

The time allotted to the study of English should be divided equally between the topics on the literature and composition courses of study, with emphasis on good integration between literature and composition in both oral and written work. Attention should be given to fostering an interest in reading through a choice of good modern literature -- themes which strike the adolescent as adult, mature, and pertinent to twentieth century life.

Composition assignments may be based on selections from the literature course and on certain aspects of their outside reading.

English Literature

1. Any three units chosen from the following:

- (a) A play by Shakespeare not previously studied, such as Romeo and Juliet or Merchant of Venice
- (b) Modern plays, such as
Voaden, Four Plays of Our Time, Macmillan
- (c) A collection of essays and stories, such as
Langford, The Open Window, Longmans Canada
Gordon and Roebuck, Twentieth Century Prose, Clarke, Irwin
- (d) A novel, such as
MacLennan, Barometer Rising
Steinbeck, The Pearl
Hilton, Lost Horizon

2. **Selections from a book** of poetry which contains a good sampling of modern po
(Selections should be chosen carefully to suit the pupils' maturity and interest, and may include a longer modern poem from the works of poets such as Pratt, Frost, Birney and Sandburg.)

An anthology may be used in both Grades 11 and 12, such as Poems Worth Knowing, or a smaller paperback volume of modern poetry may be used in place of a larger anthology.

3. Supplementary reading, stimulated and encouraged by their study of literature, and by oral discussion of books read.

English Composition

The objectives and points of emphasis recommended for students in this course will be found under Suggestions to Teachers on pages 130 to 134; page 148 of Curriculum RP-4 (or parts of pages 47 to 49, RP-S4 which relate to pupils of Grade 11). Texts -- as recommended for Grades 11 and 12, Circular 14.

Application of some topics for written and oral work to the girls' practical needs and interests is essential.

The course in Grade 11 should be built to include the above points of emphasis during the year and some class time on each of the following topics:

1. Exposition

- (a) The expository paragraph developing in orderly sequence the key thought in the topic sentence. An explanation of procedure studied in relation to the girls' practical interests should be included here.
- (b) Study of written paragraphs with emphasis on unity and coherence, clear logical development of topics, and conclusion.
- (c) The writing of an essay or report of two to three paragraphs with emphasis on
 - (i) coherent development of the thought from one paragraph to the next, using linking words and a logical arrangement of details.
 - (ii) a conclusion which clearly sums up the main point of the essay.

Note: Topics should include practical interests, topics related to the course in literature and topics of current interest to pupils.

2. Oral Work

A variety of oral assignments and not necessarily the same type of assignment to each student, such as

- (a) Talks on topics of interest to students (some of which may be provided by the teacher of the practical subject).
- (b) Announcements in class or assembly.
- (c) Panel discussions related to the books being read for literature classes and for supplementary reading, or related to topics on other courses in which the pupils are particularly interested.
- (d) Reviews or reports of assignments made on samples of editorial writing (e.g., rival editorials on a single topic or event).
- (e) Dramatic reading of scenes from plays studied.
- (f) The use of the tape recorder as a means of improving the quality of written expression.

3. English Expression

Regular attention to correction of faulty usage in written and oral assignments.

- (a) The application of the principles of grammar and good sentence structure to achievement of correct usage and effective expression of thought. Attention to the correct use of prepositions, conjunctions and relative pronouns; introduction to the effective use of the participle and gerund.
- (b) Emphasis on a critical examination of usage in newspapers, magazines, books, television programmes.
- (c) Punctuation -- further instruction and practice as is found to be necessary in relation to written work.
- (d) Grammar review

Topics which usually require emphasis (as observed in the pupils' speech and writing) are summarized on pages 141 to 143 of Curriculum RP-4 or pages 79 to 81 of Curriculum RP-I.4.

4. Business Letters and Telegrams

- (a) After studying some good sample letters, the writing of the following types of letters:
 - (i) A letter of request
 - (ii) A letter of complaint
 - (iii) A letter of adjustment
- (b) Revision of each letter with special attention to tone, content and form.
- (c) The study of the telegram and practice in composing telegrams.

5. Précis and Comprehension

Practice in précis writing may be related to the study of both literature and composition and should be connected in part with reading related to practical work.

6. Vocabulary Study

Regular attention to the development of vocabulary in order to add precision and force to oral and written expression.

The study of vocabulary should teach the pupils to discriminate between appropriate and inappropriate diction for the occasion under discussion, and to admire clarity, conciseness, and sincerity of expression.

Note: See notes on the topic "Word Study" on page 144, Curriculum RP-4 of the Grade 10 course, or page 82, Curriculum RP-I.4.

7. Book Reviews of Supplementary Reading may be included if time permits, or in the Grade 12 course.

Note: The teacher is advised to keep a record of work covered in Grade 11 English composition in order to facilitate good continuity between the course in Grade 11 and that in Grade 12. Added notes with respect to recommended points of emphasis in Grade 12, as observed in the pupils' work in Grade 11, will also be helpful to the teacher of Grade 12.

FOUR-YEAR PROGRAMME

SCIENCE, TECHNOLOGY, AND TRADES BRANCH

English Literature, Grade 12

A study of

- (a) A play by Shakespeare, such as - Macbeth, Henry IV, Part I,
Julius Caesar (if not chosen for study in Grade 11)
- (b) A collection of essays, or essays and stories, or a biography,
or other worthwhile, thought-provoking book. Suitable anthologies
of essays and stories include
Gill and Newell, Prose for Senior Students, Macmillan of Canada
Gray and Upjohn, Prose of our Day, Macmillan of Canada
Ross and Stevens, Man and His World, Dent
- (c) A careful selection of both longer poems and short poems from a
large anthology or one or two smaller volumes. See suggestions
made for Grade 11.
- (d) A novel, or novels, such as
Dickens, A Tale of Two Cities
Orwell, Animal Farm, Penguin
Wells, The Time Machine
Crane, The Red Badge of Courage
Paton, Cry, The Beloved Country
Koestler, Darkness at Noon
MacLennan, Two Solitudes
Steinbeck, The Pearl
Golding, Lord of the Flies, Penguin
Waugh, Scoop, Penguin
Waugh, The Loved One, Penguin
Saroyan, The Human Comedy
Monsarrat, The Cruel Sea

Note:

1. Emphasis on the study of essays, rather than stories, is recommended for Grade 12 students.
2. A novel by Dickens, such as "Great Expectations", or "A Tale of Two Cities" is recommended as one of the novels chosen for study in either Grade 11 or 12.
3. Titles listed for Grade 11 may be used in Grade 12.
4. The course of study for Grade 12 English Literature and Composition is based on the time allotments given in Circular H.S. 1.

FOUR-YEAR PROGRAMME

SCIENCE, TECHNOLOGY, AND TRADES BRANCH

English Composition and Language Study, Grade 12

The course in Grade 12 will be built to include the points of emphasis outlined in the preamble for Grade 11, the suggestions to teachers of Grade 11 and 12 of this Branch, and to provide for continuity, growth, and development of topics according to the pupils' standard of achievement in Grade 11.

By the end of the Grade 12 year pupils should be able to think clearly and express themselves with exactness, clarity, and accuracy. Therefore, attention will be directed to the various aspects of writing, and formal text-book exercises on mechanics and grammar will be replaced by emphasis on individual correction and improvement of weaknesses in written assignments. Routine procedures should be avoided.

An appreciation of good prose will continue to play an important part in the development of good prose style.

The course should include the following topics:

1. Paragraph and Essay Writing

- (a) A development from topics on the Grade 11 course with continued attention to the principles of paragraph structure and development, effective sentence structure, diction, and correction of faulty usage.
- (b) Emphasis on essays of exposition.

2. Précis and Comprehension

Further study and application of principles, following closely the development achieved at the Grade 11 level.

Emphasis on exposition. Many of the passages chosen for précis work should be related to their shop interests, and should be interesting and challenging. Trade magazines often contain useful material

3. This phase of the course will continue the work of report writing suggested in the course of study for Grade 11. Some of the topics for reports will be chosen after consultation with the teacher of shop subjects. Joint marking by the shop teacher (for content) and the English teacher (for standard of expression) is an effective procedure.

- (a) In writing a report the pupil should develop his ability to gather information, to record observations for a specific purpose, and to communicate the main ideas concisely and clearly to others.
- (b) The report should consist mainly of a summary of facts together with such observations, recommendations, or conclusions as belong properly to the matters presented. A good short report prepared in Grade 12 will usually be about two pages in length, although length will vary according to the topic.
- (c) It may be written on a variety of subjects, including plant-visits, shop directives, the study of a social or scientific problem, a report or analysis of a trade journal, and production reports, etc.
- (d) One of the reports written in Grade 12 should be a research report based on reading, and/or observation and investigation, and include a bibliography. Pupils require training in the use of footnotes and bibliography.
- (e) While the report must be essentially a piece of connected writing, it may include in tabulated form data necessary to establish statements or support opinions. It should provide information that is relevant, adequate, and accurate. A good report is factually reliable and meets the specific needs of the reader for whom it is prepared.

- (f) The quality of a written report will depend, among other factors, upon conciseness, orderly arrangement, definiteness of details, and the use of simple, precise, and literal language. In the writing of report the pupil may secure valuable practice in using language effectively for practical purposes.

In addition he may be given oral practice in reading his report to the class or seminar group, and in handling subsequent question and discussion.

4. Logic and Argument

Written and oral work.

5. Business Letter-Writing

Emphasis on the letter of application - with and without the data sheet.

6. Oral Communication

As noted in the Grade 11 course of study a variety of oral assignments, rather than the same type of assignment to each member of a class, is recommended.

These may include introductions, votes of thanks, presentations, acceptances, interviews, debates, book reviews; other topics suggested for this phase of work in the Grade 11 course of study; rules of procedure in the conduct of meetings; problems of stating facts and grievances without provocative wording.

Since facility in oral expression and the development of confidence and poise are very important for the future success of Grade 12 students, the teacher should provide many opportunities to assist in the development of these qualities.

7. The Book Review

A written or oral evaluation of books or trade journals, or other material read as part of the independent reading programme.

8. English Expression

Regular attention to the development of vocabulary; accuracy in punctuation and spelling; use of the dictionary; correct use of grammar; correct and effective sentence structure; careful organization and presentation of thought.

Note:

1. Continued emphasis is recommended on the wide use of audio-visual aids, such as taped speeches, recordings, the tape recorder, and illustrative material to sharpen interest and curiosity.

Texts and Reference Books

Lists of texts will be found in Circular 14; other reference books are listed on pages 145 to 148.

MODERN LITERATURE OPTION IN THE FOUR-YEAR PROGRAMME

Parts 1 and 2, Grades 11 and 12

The content of this course is divided into two parts, Part 1 for Grade 11 and Part 2 for Grade 12. The books listed in Part 2 generally contain ideas and themes better suited to the greater mental and emotional maturity of students in their graduating year. Students may take one or both years of the course. Those electing it in the second year need not have taken it in the first year. A school may introduce this option in either Grade 11 or Grade 12 or both. If it is introduced in Grade 11, Part 1 of the course will be taught. If it is introduced in Grade 12, the course outline for Part 2 will be followed, but the teacher may, if he wishes, also choose some material from Part 1.

The plays and novels, and the various groupings of them in the following outline are merely opening suggestions; teachers of this course may wish to introduce other groupings and other books of their own selection. However, careful judgment in this selection is most important. Before decision is reached upon any novel or play, either from the suggestions listed, or other choice made by the teacher, it should be re-read carefully to be certain that it contains no matter likely to affront the sensibilities of students or parents.

Since students who take this option will have to purchase several books, it will be advisable to avoid expensive editions. Many of the Canadian publishers now publish inexpensive paperback editions of famous works, or act as agents for other publishers. Before making a choice of plays, novels or other works, the teacher would be wise to consult catalogues of books available in inexpensive school or paperback editions. The names of publishers or agencies from which the paperbound books may be obtained are included in course outlines. Some paperback titles go out of print rather rapidly, but most of those included

are fairly hardy perennials.

For both grades, the course is divided into three main sections - (1) Drama, (2) Novel, (3) Contemporary Prose, and is again divided into several units within each section. A year's work in either Grade 11 (Part 1) or 12 (Part 2) will consist of three units drawn from at least two sections. For example, the course might comprise two units from the drama section and one unit from the novel section, or two units from the novel section and one unit from the drama section, or one unit from each of the three sections.

Modern Literature - Part 1 (Grade 11)

Section 1. Drama

Unit 1 Plays for Stage and Television

Two or three of the following collections would provide the core reading for study and classroom discussion:

- (a) Chayefsky, Television Plays (Simon and Schuster), Musson
(Includes Marty, which was made into a successful movie.)
- (b) Kozelka, 15 American One-Act Plays (Washington Square Press) Musson
(Includes one famous radio play, Sorry, Wrong Number, and a play for television, Featherton.)
- (c) Voaden, Four Plays of Our Time, Macmillan of Canada
(One of the plays, Flight into Danger, was written for television.)
- (d) Serling, Patterns, Bantam

The plays above might be compared in various ways: different techniques employed by the dramatist who writes for television and the dramatist who writes for the stage; a comparison of characterization and plot in plays intended primarily to entertain, and in plays intended to make a serious comment on contemporary life; various methods of achieving dramatic effects, such as humour, suspense, surprise, symbolism, and pathos; similarity of theme, character, and plot in plays by the same author.

Although some of the plays will be studied extensively, with most or all of the reading being done outside of class, others will be rewarding through a fairly intensive classroom study, at least of important scenes. Dramatic readings of these scenes by both teacher and students, and a lively discussion on them, should form an important part of classroom study.

Unit 2

Plays of Family Life

The two following groupings would provide the core reading for study and classroom discussion:

- (a) Mersand, J., Three Comedies of American Family Life (Washington Square Press), Musson
(Includes I Remember Mama, and You Can't Take It With You.)
- (b) Two of three plays by Thornton Wilder, such as Our Town, and The Matchmaker, Bantam and Longmans Canada.

Other plays of family life could be added to extend the theme beyond the American scene (e.g., Uncle Vanya in Four Great Plays by Chekhov, Bantam Book Co., and The Blood Is Strong, Lister Sinclair, The Book Society of Canada. The student may be referred to the school or community library for more extensive reading in plays that deal with conflicts faced by the family. A few representative titles are Ah Wilderness!, A Raisin in the Sun, Awake and Sing, This Happy Breed, Cavalcade, and The Miracle Worker.

Unit 3

Plays About Heroes and Individualists

Two of the following groups of plays would make up the core reading for study and classroom discussion:

- (a) Mersand, J., Three Plays About the Medical Profession (Washington Square Press), Musson
(Includes Ibsen, Enemy of the People; Kingsley, Men in White; Howard, Yellow Jack.)

A fourth play, giving a satirical treatment of the medical profession is G. B. Shaw's The Doctor's Dilemma, (Penguin), Longmans Canada
- (b) Mersand, J., Three Dramas of American Individualism, (Washington Square Press) Musson
(Includes Maxwell Anderson's Golden Boy, The Magnificent Yankee, and High Tor.)

A fourth play on this theme is D. Schary's Sunrise at Campobello, New American Library of World Literature

- (c) Mersand, J., Three Distinguished Plays About Abraham Lincoln, (Washington Square Press), Musson
(Includes Van Doren's The Last Days of Lincoln; Drinkwater's Abraham Lincoln; Conkle's Prologue to Glory.)

Other plays could supplement groupings (b) and (c) to increase the possibilities for comparison and extend the scene beyond America. A few suggestions follow:

- Rattigan, Adventure Story, (a tragedy of Alexander the Great), Longmans Canada
Sinclair, Lister, Socrates, Book Society of Canada
Shaw, Caesar and Cleopatra, Longmans Canada
Rattigan, The Winslow Boy, Book Society of Canada
Shaw, Pygmalion, Longmans Canada
Barrie, The Admirable Crichton, Clarke, Irwin
Sheriff, The Long Sunset, (introduces the British hero, Arthur), Longmans Canada
Rostand, Cyrano de Bergerac, Bantam
Stuart, Traitor's Gate, (the final months of that stubborn hero, Sir Thomas More), Longmans Canada

Section 2. The Novel

Six is the number of novels suggested for the reading in any one unit of this section. The teacher may reduce or increase the number according to the difficulty and length of the novels, the units chosen in other sections, and the ability of the students electing this option. Independent reading and study in class will be combined to give good balance to the course.

The novels suggested in each unit are all available in inexpensive school or paperback editions.

Unit 1

Famous Novels of Adventure

- | | |
|---|--|
| Bates, H.E., <u>Fair Stood the Wind for France</u> | Doyle, Conan, <u>The Sign of Four</u> |
| Chesterton, G.K., <u>The Innocence of Father Brown</u> | Haggard, Rider, <u>King Solomon's Mines</u> |
| Boulle, Pierre, <u>The Bridge Over the River Kwai</u> | Ferber, Edna, <u>Cimarron</u> |
| Dana, R. N., <u>Two Years Before the Mast</u>
(autobiographical) | Doyle, Conan, <u>The Hound of the Baskervilles</u> |

Shute, Nevil, <u>Trustee from the Toolroom</u>	Buchan, John, <u>Greenmantle</u>
Ullman, J. R., <u>Third Man on the Mountain</u>	Nordhoff and Hall, <u>Hurricane</u>
Buchan, John, <u>The Thirty-Nine Steps</u>	Schaefer, J., <u>Shane</u>
Mason, A.E.W., <u>The Four Feathers</u>	Schute, Nevil, <u>No Highway</u>
Ambler, E., <u>A Coffin for Dimitrios</u>	Defoe, Daniel, <u>Robinson Crusoe</u>
MacLennan, H., <u>Barometer Rising</u>	

These novels vary a great deal in historical and geographical setting, but they all have in common exciting events, skilfully contrived suspense, vivid settings, and interesting characters. One possible way of studying them is to group them in three pairs for comparison - e.g., No Highway and Trustee from the Toolroom (as one pair).

Unit 2 Science and Fantasy in Modern Fiction

Wells, H.G., <u>The Invisible Man</u>	Hilton, James, <u>Lost Horizon</u>
Wells, H.G., <u>The Time Machine</u>	Bradbury, Ray, <u>Fahrenheit 451</u>
Wells, H.G., <u>The First Men on the Moon</u>	<u>Aspects of Science Fiction</u> , ed. Doherty, (a collection of short stories) Longmans Canada
Wells, H.G., <u>The War of the Worlds</u>	
Wells, H.G., <u>The Food of the Gods</u>	<u>Science in Fiction</u> , ed. Bayliss, (Collection of short stories) Clarke, Irwin
Verne, Jules, <u>From Earth to the Moon</u>	
Verne, Jules, <u>All Around the Moon</u>	Lewis, C. S., <u>Out of the Silent Planet</u>
Wyndham, John, <u>The Kraken Wakes</u>	Verne, Jules, <u>Twenty Thousand Leagues Under the Sea</u>
Wyndham, John, <u>The Seeds of Time</u> (Collection of short stories)	Serling, Rod, <u>Stories from the Twilight Zone</u>
Wyndham, John, <u>The Midwich Cuckoos</u>	
Hoyle, Fred, <u>The Black Cloud</u>	Doyle, Conan, <u>The Lost World</u>
Hudson, W. H., <u>Green Mansions</u>	Haggard, Rider, <u>She</u>

One way of arranging these novels for study is to set them in two groups, (i) novels of fantasy, and (ii) novels of realism grounded in convincing scientific detail. Another possibility is to study the development of science fiction from Jules Verne and H. G. Wells to such writers as Rod Serling, John Wyndham and Ray Bradbury.

Unit 3

Famous Historical Novels

Edmonds, Walter, <u>Drums Along the Mohawk</u>	Forester, C.S., <u>Lieutenant Hornblower</u>
Orczy, Baroness Emmuska, <u>The Scarlet Pimpernel</u>	Forester, C.S., <u>Mr. Midshipman Hornblower</u>
Dickens, Charles, <u>A Tale of Two Cities</u>	Forester, C.S., <u>The Ship</u>
Dumas, A., <u>The Count of Monte Cristo</u>	Forester, C.S., <u>Death to the French</u>
Dumas, A., <u>The Three Musketeers</u>	Seton, Anye, <u>The Winthrop Woman</u>
Fast, Howard, <u>Spartacus</u>	Richter, Conrad, <u>The Light in the Forest</u>
Crane, Stephen, <u>The Red Badge of Courage</u>	Cooper, James F., <u>The Last of the Mohicans</u>
Nordhoff and Hall, <u>Mutiny on the Bounty</u>	Lytton, Lord, <u>The Last Days of Pompeii</u>
Nordhoff and Hall, <u>Men Against the Sea</u>	Sienkiewicz, H., <u>Quo Vadis</u>
Doyle, Conan, <u>The White Company</u>	Wallace, L., <u>Ben-Hur</u>
Sabatini, Rafael, <u>Scaramouche</u>	Douglas, Lloyd C., <u>The Robe</u>

These novels could be put into two or three groupings according to period (Drums Along the Mohawk, The Last of the Mohicans) or theme (Ben-Hur, Quo Vadis) or author (C. S. Forester, Nordhoff and Hall).

Unit 4

Coming of Age - Novels of Growing Up

Steinbeck, John, <u>The Red Pony</u>	Twain, Mark, <u>Huckleberry Finn</u>
Tarkington, Booth, <u>Seventeen</u>	Godden, Rumer, <u>An Episode of Sparrows</u>
Mitchell, W.O., <u>Who Has Seen the Wind</u>	Connor, Ralph, <u>The Man from Glengarry</u>
Benson, Sally, <u>Meet Me in St. Louis</u>	Hémon, Louis, <u>Maria Chapdelaine</u>
Rawlings, Marjorie Kinnan, <u>The Yearling</u>	Kipling, Rudyard, <u>Kim</u>
Forbes, Kathryn, <u>Mama's Bank Account</u>	Kipling, Rudyard, <u>Captains Courageous</u>
Dickens, Charles, <u>David Copperfield</u>	Skinner, C.O., <u>Our Hearts Were Young and Gay</u>
Dickens, Charles, <u>Great Expectations</u>	Stead, R.J.C., <u>Grain</u>
Alcott, L.M., <u>Little Women</u>	Maxwell, W., <u>They Came Like Swallows</u>
	Agee, James, <u>A Death in the Family</u>

Novels on the theme of adolescents undergoing the pleasures and sufferings of growth tend to emphasize details of the environment where these experiences take place. Thus, the unit could consist of several novels, all different in locale and period. Another possibility is to choose three pairs according to general setting - American, British, Canadian. There will still be great differences within each pair, but the grouping makes obvious certain useful comparisons.

Unit 5	<u>Novels and Literature of the Sea</u>	
Hemingway, Ernest, <u>The Old Man and the Sea</u>	Forester, C. S., <u>Lieutenant Hornblower</u>	
Conrad, Joseph, <u>Typhoon</u>	Forester, C. S., <u>Death to the French</u>	
Conrad, Joseph, <u>Youth</u>	Masefield, John, <u>The Bird of Dawning</u>	
Conrad, Joseph, <u>Lord Jim</u>	Dana, R. H., <u>Two Years Before the Mast</u>	
Nordhoff, Charles, and Hall, James Norman <u>Mutiny on the Bounty</u>	Verne, Jules, <u>Twenty Thousand Leagues Under the Sea</u>	
Nordhoff and Hall, <u>Men Against the Sea</u>	Heyerdahl, Thor, <u>The Kon-Tiki Expedition</u>	
London, Jack, <u>The Sea Wolf</u>	Carson, Rachel, <u>The Sea Around Us</u>	
Melville, H., <u>Typee</u>	Carson, Rachel, <u>The Edge of the Sea</u>	
Monsarrat, Nicholas, <u>The Cruel Sea</u> (school edition)	Carson, Rachel, <u>Under Sea Wind</u>	
Forester, C. S., <u>Mr. Midshipman Hornblower</u>	Forester, C. S., <u>The Ship</u>	

The sea novels might be grouped according to contrast (The Old Man and the Sea, Youth), and both similarity and contrast (The Ship, The Cruel Sea). Or the emphasis of the unit might be on the skill with which various authors depict human behaviour under the stresses of life at sea.

Unit 6

Novels of Mystery, Imagination, and Detection

One or two books from each of the following four lists would constitute a balanced survey. All are available in paperback editions from Longmans Canada, Musson, Collins and local paperback services.

(a) The Nineteenth Century

Poe, Edgar Allen, Tales of Mystery and Imagination: the four
"Dupin" stories

Doyle, Sir A. Conan, The Hound of the Baskervilles, The Sign
of Four, A Study in Scarlet

Collins, Wilkie, The Moonstone, The Woman in White

Dickens, Charles, The Mystery of Edwin Drood

Mason, A.E.W., The House of the Arrow

Stoker, Bram, Dracula

Stevenson, R.L., Doctor Jekyll and Mister Hyde

(b) The Twentieth Century: British

Sayers, Dorothy, Strong Poison, The Nine Tailors, Have His Carcass,
The Five Red Herrings

Innis, Michael, Lament for a Maker, The Journeying Boy, Christmas
at Candleshoe, From London Far

Blake, Nicholas, A Question of Proof, The Beast Must Die, Head of
a Traveller

Allingham, Margery, Police at the Funeral, Death of a Ghost, More
Work for The Undertaker, The Gyrth
Chalice Mystery

Tey, Josephine, Miss Pymm Disposes, Daughter of Time, The Man in
the Queue

Crispin, Edmund, The Moving Toyshop

Postgate, Raymond, Verdict of Twelve

Symons, Julian, The Paper Chase

Hastings, Macdonald, Cork in Bottle, Cork in the Doghouse

Marsh, Ngaio, Off With His Head, A Surfeit of Lampreys

Mitchell, Gladys, Tom Brown's Body, The Man Who Grew Tomatoes

(b) Hare, Cyril, Tragedy at Law

Christie, Agatha, And Then There Were None, The Murder of Roger Ackroyd

MacDonald, Philip, Warrant for X

Knox, Ronald, The Three Taps

(c) The Twentieth Century: American

Queen, Ellery, The Chinese Orange

Rinehart, Mary Roberts, The Door, The Red Lamp

(d) Spy and Pursuit Novels

Buchan, John, The Thirty-Nine Steps

Ambler, Eric, A Coffin for Dimitrios

Greene, Graham, The Ministry of Fear

Household, Geoffrey, Rogue Male, Watcher in the Shadows

Mason, A.E.W., The House of the Arrow

Oppenheim, E. Philips, The Great Impersonation

White, Ethel Lina, The Wheel Spins

McInnis, Helen, Above Suspicion

Among authors of detective fiction the following have literary merit: Charlotte Armstrong, Carter Dickson, Craig Rice, William Irish, Cornell Woolrich, Vera Caspary, Dashall Hammett, Raymond Chandler, Jonathan Latimer, Patrick Quentin, Rex Stout.

Companies publishing paperback editions are: Pocketbook, Dell, Bantam, Penguin, Collins, Fontana, and Pan.

Reference Books

Haycroft, Howard, The Art of the Mystery Story, (Grosset and Dunlap)
George J. McLeod, Ltd. (paperback) A collection of critical essays, lists of titles and authors, and bibliography.

Haycroft, Howard, Murder for Pleasure, The Life and Times of the Detective Story, (Appleton-Century) Ryerson. (An historical survey)

Burak, A. S., Writing Mystery and Detective Fiction. (The Writer - Thos. Allen)

Section 3. Other Contemporary Literature

From four to six books is the number suggested for any one unit in either the Grade 11 or Grade 12 (Part 1 or Part 2) of this section. The teacher may reduce or increase the number according to the length and difficulty of the books, the units chosen in other sections, and the ability of the students electing this option.

As is true for sections 1 and 2, almost all titles listed in section 3 are currently available in school or paperback editions, but teachers are advised to check availability each year.

Unit 1 Autobiography and Travel

Autobiography

- | | |
|---|---|
| Thurber, James, <u>My Life and Hard Times</u> | Churchill, Winston, <u>My Early Life</u> |
| Skinner, C.O., <u>Our Hearts Were Young and Gay</u> | Schweitzer, A., <u>On the Edge of the Primeval Forest</u> |
| Macdonald, Betty, <u>The Plague and I</u> | Hart, Moss, <u>Act One</u> |
| Twain, Mark, <u>Life on the Mississippi</u> | Durrell, G., <u>My Family and Other Animals</u> |
| Munthe, Axel, <u>The Story of San Michele</u> | Durrell, G., <u>The Drunken Forest</u> |
| Frank, Anne, <u>The Diary of a Young Girl</u> * | Keller, Helen, <u>The Story of My Life</u> |
| Heyerdahl, Thor, <u>The Kon-Tiki Expedition</u> | |
| Buck, Pearl, <u>My Several Worlds</u> | |
| * The play, <u>The Diary of Anne Frank</u> by Goodrich and Hackett is published by The Book Society | |
| <u>Travel</u> | |
| Mowat, Farley, <u>Grey Seas Under</u> | |
| <u>Scott's Last Expedition</u> , (extracts from Scott's Diary) | |
| Shackleton, Sir Ernest, <u>South</u> | |
| Rawicz, S., <u>The Long Walk</u> | |
| Ommanney, F.D., <u>South Latitude</u> | |
| Herzog, Maurice, <u>Annapurna</u> | |
| Steinbeck, John, <u>Travels with Charley</u> | |
| Dana, R.H., <u>Two Years Before the Mast</u> | |

The teacher may wish to have the class study a unit in autobiography. If so, it is worth noting that each of the first four autobiographies listed contains a strong element of humour. It would also be possible to make up an interesting study pattern by combining some of the books in units 1 and 2; for example, two travel books of courage in defeat, (Scott's Last Expedition, Annapurna); two humorous autobiographies, (My Life and Hard Times, Our Hearts Were Young and Gay); and two books of strong conviction (Hiroshima, My Religion).

Unit 2 Science and Modern Thought

Packard, Vance, <u>The Hidden Persuaders</u>	Carson, Rachel, <u>The Sea Around Us</u>
Keller, Helen, <u>My Religion</u>	Carson, Rachel, <u>The Edge of the Sea</u>
Hersey, John, <u>Hiroshima</u>	Carson, Rachel, <u>Under Sea Wind</u>
Maeterlinck, Maurice, <u>The Life of the Bee</u>	Bodsworth, F., <u>Last of the Curlews</u>
Calder, R., <u>Medicine and Man</u>	
Cousteau, Jacques-Yves, <u>The Silent World</u>	

Modern Literature - Part 2 (Grade 12)

Teachers are referred to the Preamble to the Modern Literature Option to be found on pages 61 and 62.

Section 1 - Drama

Unit 1 G. B. Shaw: His Thought and Art

From six to eight of Shaw's major plays will provide the core reading of this unit, including a study of the prefaces. All of Shaw's plays are available in Penguin books, and several of them, Pygmalion, Caesar and Cleopatra, The Doctor's Dilemma, were made into successful films. Students may use the school or community library to read more extensively in Shaw's work. Recorded performances of Shaw's plays, and records about Shaw are also available (see Schwann long playing record catalogue).

Unit 2

Ibsen: The Playwright as Critic

As with the plays of Shaw, six to eight of Ibsen's dramas will provide the basic works for study and extensive reading. Collections of Ibsen are available in paperback (Bantam, Classic, Penguin) and an inexpensive hard-cover edition (Modern Library). Since there is a relationship between the work of Ibsen and Shaw, an alternative unit might be made up of three or four plays of each author, with apt lines of comparison drawn between the thought and dramatic technique of the two playwrights.

Unit 3

Great Tragedies

Six or eight of the world's great tragedies should suffice as core material for this unit. Both school and paperback editions provide many titles from which to choose. The paperbacks will be especially helpful in choosing Greek, European and modern tragedies. One possibility is a comparative selection from the Greek tragedians through Shakespeare to modern European and American tragedy.

Unit 4

Great Comedies

As with Unit 3, six or eight of the world's great comedies may provide the core material, with other plays for collateral reading. A possible basic text for this unit is Eight Great Comedies. New American Library (Mentor).

Unit 5

Twentieth Century Theatre

A selection of eight to ten modern plays could give some impression of developments in the theatre during this century. The teacher must choose with special care in this unit, since many modern dramas involve themes and language which bar them from most high school classrooms.

Section 2. The Novel

Unit 1

Novels of Social Comment

Steinbeck, John, <u>The Pearl</u>	Dickens, Charles, <u>Hard Times</u>
Koestler, Arthur, <u>Darkness at Noon</u>	Marquand, J.P., <u>Point of No Return</u>
Paton, Alan, <u>Cry, the Beloved Country</u>	Marquand, J.P., <u>H. M. Pulham Esq.</u>
Callaghan, Morley, <u>More Joy in Heaven</u>	Dickens, Charles, <u>Oliver Twist</u>
Galsworthy, John, <u>The Man of Property</u>	Fitzgerald, F.S., <u>The Great Gatsby</u>
Miller, Arthur, <u>Focus</u>	Lewis, Sinclair, <u>Arrowsmith</u>
MacLennan, H., <u>Two Solitudes</u>	Lewis, Sinclair, <u>Babbitt</u>
Snow, C.P., <u>Conscience of the Rich</u>	Lewis, Sinclair, <u>Kingsblood Royal</u>
Pasternak, B., <u>Dr. Zhivago</u>	Stowe, Harriet Beecher, <u>Uncle Tom's Cabin</u>
Norris, Frank, <u>The Octopus</u>	Wells, H.G., <u>Tono-Bungay</u>
Cronin, A.J., <u>The Citadel</u>	Balzac, Honoré de, <u>Old Goriot</u>
Steinbeck, John, <u>Of Mice and Men</u>	Balzac, Honoré de, <u>Eugenie Grandet</u>
	Shute, Nevil, <u>On the Beach</u>

The critical comment on life in their times offered by the authors of these novels varies greatly in method and tone, from the black and white simplicity of Harriet Beecher Stowe to the sophisticated subtleties of J. P. Marquand. A feasible arrangement is a chronological one to follow the development of this type of novel. Another is according to theme:

for example, novels that protest racial injustice (Focus, Cry, the Beloved Country, Uncle Tom's Cabin), or novels that criticize greed in society (The Octopus, The Pearl, Eugenie Grandet). Yet another study pattern is the grouping of novels written by authors from different countries (Pasternak, Paton, MacLennan, Balzac, Dickens, Koestler).

See other suggestions made under each section in Part 1 of the course.

Unit 2

Satirical Novels

Orwell, George, Animal Farm

Voltaire, François Marie Arouet de, Candid

Lewis, Sinclair, Babbitt

Leacock, Stephen, Sunshine Sketches of A Little Town

Waugh, E., The Loved One

Marquand, J.P., Point of No Return

Waugh, E., Scoop

Lewis, C.S., The Screwtape Letters

The study of satirical novels will involve a comparison of satiric purposes and methods. Some satires are fanciful and even gentle (Sunshine Sketches of a Little Town), some are allegorical (Animal Farm), some are harsh and realistic (Babbitt), some are so sad and subtle as to be on a middle ground between satire and social comment. Perhaps Point of No Return does not merit the term satire at all. An alternative unit could be a choice of six novels of social criticism, three of which employ satire, and three others which do not. The study approach would be a comparison of authors' methods, considering such aspects as character, situation, and development of theme.

Unit 3

Novels of Psychology and Symbolism

Bronte, C., Jane Eyre

Wilder, Thornton, The Bridge of San Luis R

Bronte, E., Wuthering Heights

Mann, Thomas, The Magic Mountain

Hardy, T., The Return of the Native

James, Henry, Washington Square

Hardy T., The Mayor of Casterbridge

Golding William, Lord of the Flies

Stevenson, R.L., Dr. Jekyll and Mr. Hyde

du Maurier, Daphne, Rebecca

Wilde, Oscar, The Picture of Dorian Gray

Eliot, George, Silas Marner

Conrad, Joseph, Heart of Darkness

Clark, Walter Van Tilburg, The Oxbow Incident

Austen, Jane, Pride and Prejudice

Maugham, Somerset, The Razor's Edge

Koestler, Arthur, Darkness at Noon

Douglas, Lloyd C., Magnificent Obsession

Hawthorne, N., The House of the Seven Gables

An interesting unit might be made up of novels that deal with the theme of good versus evil (Dr. Jekyll and Mr. Hyde, Heart of Darkness, Darkness at Noon, Wuthering Heights, The Picture of Dorian Gray).

The novels chosen might also be divided into two main types, those using realism (Darkness at Noon, Pride and Prejudice, Washington Square, The Ox-Bow Incident), and those introducing symbolism, the supernatural, and allegory (Wuthering Heights, Dr. Jekyll and Mr. Hyde, The House of the Seven Gables).

Unit 4

Classics in the Novel

Dickens, Charles, Great Expectations

Bronte, E., Wuthering Heights

Dickens, Charles, Bleak House

Melville, H., Moby Dick

Dickens, Charles, Dombay and Son

Conrad, J., Lord Jim

Hardy, T., The Mayor of Casterbridge

Balzac, Honoré de, Eugenie Grandet

Hardy, T., The Return of the Native

Balzac, Honoré de, Old Goriot

Dostoevsky, Fedor Mikhailovich, Crime and Punishment

Goldsmith, Oliver, The Vicar of Wakefield

Dickens, Charles, A Tale of Two Cities

Eliot, George, Silas Marner

Thackeray, W. M., Vanity Fair

Eliot, George, The Mill on the Floss

Twain, Mark, Huckleberry Finn

Hawthorne, Nathaniel, The House of the Seven Gables

Crane, Stephen, The Red Badge of Courage

Jewett, Sarah, The Country of the Pointed Firs

Cather, Willa, O Pioneers

Wister, Owen, The Virginian

The novels chosen might be grouped according to likenesses and differences, or they might not be grouped at all except as classics in the novel form. The emphasis would then be on determining why each is considered a valued example of the world's heritage of great literature.

Section 3. Other Contemporary Literature

Unit 1

Biography

Jenkins, Elizabeth, Elizabeth the Great

Bishop, James A., The Day Lincoln Was Shot

Beckhard, Arthur, Albert Einstein

Lamb, Charles, Hannibal

Charnwood, Lord, Abraham Lincoln

Lamb, Charles, Genghis Khan

Ludwig, Emil, Abraham Lincoln

Gunther, John, Death Be Not Proud

Ludwig, Emil, Napoleon

Keller, Helen, Teacher: Anne Sullivan Macy: A Tribute by the Foster Child of Her Mind

Barnett, Lincoln, The Universe and Dr. Einstein

Fischer, Louis, Ghandi

Taylor, R. L., Winston Churchill

Woodham-Smith, Cecil Blanche, The Lonely Crusader: The Life of Florence Nightingale

Clapesattle, H., The Doctors Mayo

Curie, Eve, Madame Curie

As with Part I of this section, the teacher may wish to combine some books of science and modern thought with suitable biographies: for example, two or three thoughtful books about the problems faced by modern man (The Lonely Crowd, Man in the Modern World, The Public Philosophy), and two or three biographies of great modern thinkers (Ghandi, Albert Einstein, Madame Curie).

Unit 2

Science and Modern Thought

Gardner, M., Great Essays in Science

Smith, H., The Religions of Man

Conant, James, On Understanding Science

Lippman, Walter, The Public Philosophy

Durant, Will, The Story of Philosophy

Hoyle, Fred, The Nature of the Univers

Whitehead, A. N., Science and the Modern World

Adler, Mortimer, J., Great Ideas from Great Books

Riesman, D., The Lonely Crowd

Crossman, Richard, The God that Failed

Packard, Vance, The Status Seekers

TEXTS:

In addition to publishers' catalogues which list school editions of some of the books suggested, catalogues of paperbound publications may be obtained from

- (a) Longmans Canada Limited, Paperback Division, 55 Barber Green Road,
Don Mills.
- (b) S. J. Reginald Saunders and Company Limited, 266 King Street West,
Toronto 2B.
- (c) McClelland and Stewart Limited, 25 Hollinger Road, Toronto 16.
- (d) Musson Book Company Limited, 103-107 Vanderhoof Avenue, Toronto 17.

Reference List for Drama Section

1. Books

Cheney, Sheldon	<u>The Theatre</u>	Musson
Gassner, John	<u>Masters of the Drama</u>	McClelland and Stewart
Nagler, A.M.	<u>A Source Book in Theatrical History</u>	McClelland and Stewart
Felheim, Marvin	<u>Comedy</u> (Plays, theory, and criticism)	Longmans Canada
Levin, Richard	<u>Tragedy</u> (Plays, theory and criticism)	Longmans Canada
Kernan, Alvin	<u>Character and Conflict</u> (An introduction to drama)	Longmans Canada
Coggin, Philip	<u>Drama and Education</u>	(Thames & Hudson) British Book Service
* Samachson, Dorothy and Joseph	<u>The Dramatic Story of the Theatre</u>	Abelard-Schuman Canada
* Samachson, Dorothy and Joseph	<u>Let's Meet the Theatre</u>	Abelard-Schuman Canada

* Simple in style and profusely illustrated, these two books (*) are more suitable for Grade 11 students than for Grade 12.

2. Periodicals

- (a) Theatre Arts monthly 75¢, reduced subscription rates for classes of twelve or more. Subscriptions: Theatre Arts, 1545 Broadway, New York 36, N.Y.

Features:

- (i) a complete current play, American, British or European
- (ii) Theatre on Discs: monthly review of current poetry and drama releases of record companies
- (iii) Theatre Arts Bookshelf: reviews of current books on theatrical and related subjects
- (iv) critical essays by recognized authorities on the theatre and plays

- (b) Theatre World British monthly, 35¢.
Subscriptions: 1 Dorset Building, Salisbury Square, Fleet Street, London, E. C. 4.

Features:

- (i) digests of plays and some scenes in full
- (ii) many photographs of current British plays
- (iii) critical reviews

3. Records

There are long-playing recordings of many well-known plays, from Sophocles to Arthur Miller, and the teacher of this course will find a record catalogue indispensable. The best known is the Schwann Long Playing Record Catalogue, on sale each month in most record stores. Two Canadian publishers, Ginn and Company, and Thomas Nelson and Sons (Canada) now act as record distributing agencies - Ginn and Company for R.C.A. Victor Records, Thomas Nelson and Sons for Caedmon Records.

4. Films

Some of the world's great plays and many modern plays have been made into movies. To find out whether such films are available and may be rented, the teacher should enquire at one of the following distributors:

(a) Sovereign Film Distributors Ltd., 277 Victoria Street, Toronto.

(b) Twentieth Century-Fox Corporation Ltd., 110 Bond Street, Toronto.

(c) Rank Film Distributors Canada Limited, 20 Carlton Street,
Toronto.

THEATRE ARTS, OPTION FOR THE FOUR-YEAR PROGRAMME

"All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts."

Jaques: As You Like It
Act II: Scene 7.

These courses in Theatre Arts are designed to make educational dramatics a vital and important part of the intellectual, physical and artistic development in a student's growth towards adulthood. In his works with the backstage assistants he must develop the spirit of co-operation. As he enacts and analyzes stage performances he will learn to give intelligent and empathetic audience, an important faculty for the present age of television and increasing leisure time. The student of theatre arts will also gain poise and acquire a resonant, pleasant and expressive voice.

At the same time, in portraying the character of another person he will develop more fully his own personality, particularly his imagination, creativity, sensitivity, and understanding. The actor cannot imaginatively put himself into the shoes of another character without understanding what it is like to be someone other than himself. As he experiences the thrill of creating and entering a new life, he acquires a deeper understanding of himself, of human nature, and of life itself with all its complicated relationships. By learning the steps in creating a rôle in a play, therefore, the student achieves a more mature outlook and a deeper understanding of the art of communication on the stage of life.

Note to Teachers

Part 1 of this course will be given to students of either Grade 11 or Grade 12 taking the first year of the course. Part 2 will be followed if a second year of the Theatre Arts course is offered in a school.

In addition to the Voice Training outlined in Unit A the teacher should try to cover most of the items in Unit B. It should be noted that all the steps in acting technique lead to a presentation on the stage, be it classroom or auditorium.

Supplementary reading of plays by reputable playwrights and assignment of project reports should be required throughout the course.

A tape recorder should be available for all the sessions in Voice Production and for rehearsals of scenes and plays.

Throughout the course every effort should be made to have the students present scenes or one-act plays on the school stage using, wherever possible, settings, costumes, properties, make-up and lighting.

THEATRE ARTS - Part 1

Unit A - Voice Training

It is suggested that the work in Unit A should not begin until the second month of the course. Once begun, the topics in this section should be covered concurrently with Unit B. The teacher may elect to set aside one period a week for voice training, or may wish to cover Unit A in groups of lessons throughout the year (approximately 30 periods in all).

1. The course will cover the following topics:

Importance of a Good Voice

- (a) Use of the voice in careers
- (b) Use of the voice in social situations
- (c) Characteristics of a good voice
- (d) Why we speak as we do (unconscious imitation)
- (e) The importance of critical listening

2. How the Voice Functions

- (a) The physiology of the speech apparatus, with diagrams; meaning of terms such as trachea, larynx, glottis, pharynx, uvula
- (b) The four steps in voice production
 - (i) respiration
 - (ii) phonation
 - (iii) resonance
 - (iv) articulation

3. Breathing for Speech

- (a) Inhalation and expiration; practice exercises in correct breathing
- (b) Diaphragmatic breathing; diaphragm exercises
- (c) Exercises in control of breath and tone
- (d) Exercises in speaking poetry and prose with special attention to breath control and richness of tone

4. Tone Production

- (a) The physiology of the larynx; the glottis
- (b) The meaning of "pitch"
- (c) Faults of tone production; e.g., breathiness, glottal shock, harshness, hoarseness
- (d) Practice exercises in easy imitation of tone, overcoming breathiness, developing purity of tone, developing a desirable pitch level.

5. Resonance in the Voice

- (a) Meaning of chest, pharyngeal and nasal resonance
- (b) Practice exercises in openness and relaxation of the pharynx, nasal and oral resonance
- (c) Meaning of "projection" and strength of tone; exercises

6. Articulation

- (a) The articulators: jaw, lips, teeth, tongue
- (b) Exercises developing good articulation
- (c) Vowel sounds: simple phonetic symbols, vowel exercises
- (d) Diphthongs: meaning; common errors
- (e) Consonants in English
- (f) Introduction to phonetic dictionary
- (g) Reading poetry and prose with special attention to articulation; practice in choral reading

7. Variety in Voice

- (a) Meaning of "interpretation" in reading: understanding, feeling, projecting
- (b) Exercises in understanding; emphasis on theme, mood or character in selected passages for oral interpretation
- (c) Variety in speech: tempo, force, pitch, inflection, and the use of pauses
- (d) Practice in reading and reciting prose and poetry aloud
- (e) Practice with the tape recorder: self-analysis
- (f) Constructive appraisal and criticism of speech selection in prose and poetry

Unit B

1. An Introduction to the Course in Theatre Arts

- (a) Its purposes
 - (i) to develop an intelligent, appreciative, and empathetic audience
 - (ii) to develop poise and confidence
 - (iii) to acquire a resonant, expressive voice
 - (iv) to develop a spirit of co-operation in team creativity
 - (v) to stimulate sensitivity and creative imagination
 - (vi) to develop understanding of oneself, of humanity, of the complicated relationships in life
- (b) The Meaning of Drama
 - (i) a definition of drama
 - (ii) the purposes of theatre
 - (iii) the actor's purpose; his media (physical, vocal)
 - (iv) the rôle of the audience: meaning of empathy
 - (v) the three C's (concentration, co-operation, communication)
 - (vi) kinds of plays

Note: Supplementary reading of plays by reputable playwrights and assignment of project reports should be required throughout the course.

- (c) Communication Through Action
 - (i) stage areas: upstage, downstage, etc.
 - (ii) simple principles of stage movement: facing the audience, avoiding masking another actor, standing, walking, sitting, rising, turning
 - (iii) qualities of a good actor: his "belief" in his role; his understanding of the rôle; his emotional sensitivity; his posture and movement; his ability to communicate feeling
 - (iv) overcoming "stage fright"

- (d) Pantomime
 - (i) exercises in physical relaxation to achieve muscular control in stage situations
 - (ii) definition of good pantomime; purposes of "mime"
 - (iii) simple individual and dual exercises in pantomime performed on stage with appraisal and suggestions

2. Improvisations

- (a) The meaning of the "creative state"
- (b) Accepting the stage situation: need for a "sense of truth"
- (c) Revealing character: physically and vocally; the importance of motivation for actions; appraisal and suggestions

3. Developing a Role

- (a) The importance of the speech mechanism to the actor: a review of voice techniques
- (b) Oral reading of scenes from plays
- (c) The rehearsal situation: common methods of conducting rehearsals; the actor's responsibilities in rehearsals
- (d) The actor's approach to his rôle (a three-step development):
 - (i) understanding and believing the role and the play
 - (ii) feeling the role, first emotionally, then physically
 - (iii) projecting the character physically, vocally, emotionally
- (e) Study from a script or "sides": how to learn a script
- (f) Presentation of monologues and episodes from scripts
- (g) Assessing a performance: appreciative and constructive criticism

4. Performing Scenes

- (a) Making effective stage entrances, exits; using stage levels; handling of properties; using the telephone on stage; in general, problems of "stage business"
- (b) Conducting group rehearsals of short scenes from well-known plays; the importance of blocking; rehearsals for tempo, pace, climax, mood
- (c) Presenting short scenes on stage, employing simple properties and essential items of costume
- (d) Assessing a performance: appreciative and critical discussion by the students

5. Stagecraft

1) The Stage Area

(a) Types:

- (i) formal or architectural, stage with step levels
- (ii) space stage with black cyclorama, spotlighted acting area with only suggestive elements of setting: e.g., steps
screen
pillars
tree trunks
symbolic properties
- (iii) draped stage with curtains and/or cyclorama arranged to suggest doors, windows, scenic pieces, lighting
- (iv) box-set stage with proscenium arch, apron, flats, doors, windows, wings, gridiron, scenery, box flood, X-ray lighting

- (a) (v) arena stage
- (vi) apron stage
- (b) Purposes:
 - (i) to create mood and atmosphere or theme required by the type of play produced
 - (ii) to be attractive and pleasing to the eye
 - (iii) to be practicable in presenting a play

2) Settings

- (a) Box sets: flats, books, doors, windows, masks, etc.
- (b) Set pieces: risers, pillars, benches, arches, panels, gates, trees, racks
- (c) Furniture: tables, chairs, sofa, draperies, rugs

3) Lighting

- (a) Types: footlights, flood lights, box-floods, spotlights, x-ray light (borders), colour filters
- (b) Purposes of lighting
- (c) Principles of lighting
- (d) Lighting plots for a play

4) Hand Properties

- (a) Eating utensils, simulated foods, dishes, glasses, cans
- (b) Properties plan

5) Costumes

- (a) Purposes in acting
- (b) Principles of line, form, materials, colour
- (c) Effects of lighting on costumes

6) Make-up

- (a) Purposes
- (b) Techniques: grease paints, tube bases, dry make-up, character make-up, hair pieces, beards
- (c) Effects of lighting on make-up

THEATRE ARTS - Part 2

Unit A - Voice Training

As suggested in Unit A of Voice Training, Part 1, the topics in this section should be interwoven with Unit B of the course. The teacher may set aside one period a week for this work in voice training or may wish to cover Unit A in groups of lessons throughout the year (approximately 30 periods in all).

The course should cover the following topics:

1. The Voice
 - (a) A review of the advantages of a good voice
 - (b) A review of the four steps in voice production: respiration, phonation, resonance, articulation
 - (c) Review exercises in diaphragmatic breathing, resonance, and articulation
2. The Sounds in English
 - (a) Vowels: meaning, phonetic symbols; correct vowel sounds; common errors in vowel sounds
 - (b) Diphthongs: meaning, phonetic symbols; correct diphthongization; common errors
 - (c) Consonants: meaning; phonetic symbols; common errors
3. Major Faults in Speech
 - (a) Recognition of common faults in speech: breathing, pitch and tone, throat tension, and articulation
 - (b) Discussion of speech defects, such as nasality, lisps, speech blocks, and monotony
4. Common Speech Characteristics
 - (a) Canadian speech: its typical characteristics; common faults in Canadian speech
 - (b) Speech or dialects of other areas
5. Oral Interpretation
 - (a) Emotional characteristics
 - (b) Variety in speech for mood and emphasis
 - (c) Rhythm patterns
 - (d) The delivery of formal oral interpretations of good passages of prose and poetry (both read and memorized); assessment and discussion
 - (e) The delivery of informal and unrehearsed oral interpretation of passages of prose and poetry; assessment and discussion
6. Use of the Tape Recorder and the Microphone
 - (a) Correct microphone techniques: radio and TV voice
 - (b) Individual and class practice with the tape recorder
 - (c) Taped recordings of each student's work; evaluation; correction of faults in voice production

Unit B

1. Introduction to the Course in Theatre Arts

A review and extension of principles covered in Part 1

- (a) The elements of drama
- (b) Dramatic structure of a play
- (c) The actor's media:
 - Relaxation: review practice exercises
 - Posture: review rules of stage movement
 - Pantomime: review and practice
 - Voice: review with practice exercises

2. History of the Theatre

A very general survey of early, classical, mediaeval, Renaissance, and modern drama. Distinctions of national drama (e.g., Chinese)

Note:

These topics may be taken at intervals throughout the school year. Early in the year, assignments will be made in supplementary reading related to the history of theatre, and the reading of good plays will be continued.

Visits should be planned during the year, when possible, to community and professional theatres, local radio stations, TV stations

3. Characterization

The development of a "believable" character on stage:

- (a) Review: meaning of the "creative state"
 - methods of achieving truth in acting
- (b) Improvisations developing the imagination
- (c) Improvisations concentrating on emotion: motivation, projection, mood, empathic response
- (d) Improvisations developing the senses: sensitivity to sight, sound, touch, smell, and taste
- (e) Improvisations revealing character
 - a) through parts of the body
 - b) through the whole body
- (f) Practice in developing characterization vocally
- (g) Acting one-person scenes, episodes and "moments" from plays

4. Stage Techniques

Practice in "stage situations"

- (a) Review of movement in some detail: entrances, exits, countering, sitting, eating, rising, kneeling, bowing, curtsying, slapping, embracing, falling, fighting, shooting, etc.

- (b) Techniques of direct address to the audience: eye contact; projection; practice in rôles such as the role of narrator in a play; practice in public speaking of other types
- (c) Playing a scene; eye contact with other actors; special emphasis on timing, particularly in farce; principles of "cueing", reading lines "up" (vocal attack), vocal variation and flexibility to achieve mood, climax, and similar effects; effective mannerisms (master gestures)

5. Directing a Play

- (a) The rôle of the director
- (b) The director's master-script; use of a ground plan
- (c) The use of a set: good design in sets
- (d) Casting: methods, their advantages and disadvantages
- (e) Conducting the first reading
- (f) The "blocking" rehearsals: their importance; basic principles of "blocking"; principle of triangulation on stage
- (g) Intermediate rehearsals - their purposes: mastery of lines and development of characterization; practice: secondary importance of the director at this time, use of practice properties and costumes
- (h) Rehearsals for "polish": importance of pace, mood, climax, team-work
- (i) Technical and dress rehearsals: purposes of each
- (j) The production on "opening night": rôle of the stage manager; rôle of the director
- (k) Duties of back-stage personnel: stage manager, stage crew, lighting crew, sound effects man, costume crew, make-up artists

6. Scenes in Rehearsal

- (a) Workshop presentation of short scenes from well-known plays by student teams
- (b) Appreciative and critical discussion of scenes produced

Note:

As far as possible, several teams with student directors and stage managers should work simultaneously.

7. Theatre Projects

Throughout the school year, in addition to supplementary reading, theatre visits, etc., the course should include special projects, such as

- (a) The use of outside speakers from theatre, radio, and television
- (b) Specific oral and written assignments related to local theatre activities or to special programmes on television and radio
- (c) Student projects such as model stages for specific scenes, a series of costume designs for a play, research reports, a director's script for a one-act play, the writing of a one-act play, scale designs for specific settings, etc.

8. Stagecraft

(a) The stage area

A review of the types of stage areas with emphasis on their suitability for staging various kinds of plays

(b) Settings

A review of the types of settings used for staging various kinds of plays

(c) Lighting

A review of the principles of lighting a stage setting

(d) Properties

Making and improvising stage furnishings and hand properties

(e) Costumes

Practical experience in designing, making and improvising costumes for period and modern plays

(f) Make-up

A review of the basic principles with emphasis on character make-up

THEATRE ARTS BIBLIOGRAPHY

One or two books under each heading will be required for reference and lesson preparation.

GENERAL REFERENCE

Barnes and Sutcliffe, On Stage Everyone, Collier-Macmillan

Crampton, Esmé, A Handbook of the Theatre, Gage

Gassner, John, Producing the Play, Holt, Rinehart, and Winston

Melvill, Harald, A Complete Guide to Amateur Dramatics, (Rockcliff), Smithers
and Bonellie Ltd.

Ommanney, K. A., The Stage and the School, McGraw-Hill

The Oxford Companion to Theatre, Oxford (A one-volume encyclopaedia of the theatre)

Southern, Richard, The Seven Ages of Theatre (1961), (Hill and Wang, N.Y.)
Copp Clark, cloth and paperback

Styan, J. L., The Elements of Drama (1960), (Cambridge) Macmillan of Canada

Wright, Edward A., A Primer for Playgoers, (1958) Prentice-Hall

Whiting, Dr. Frank M., An Introduction to the Theatre, (Harper Bros., N.Y.) Musson

International Vocabulary of Technical Theatre Terms, Max Reinhardt

Note: For further references see the Reference Book List, pages 138 to 148

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A Phonetic Dictionary

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- Chekhov, Michael, To the Actor, (Harper Bros. New York), Musson
- Cole and Strasky, Acting - A Handbook of the Stanislavski Method, Ambassador
- French, Samuel, Problem Projects in Acting, Samuel French (Canada) Ltd.
- Duer, Edwin, The Length and Depth of Acting, Holt, Rinehart and Winston
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PLAY PRODUCTION

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(College Textbook edition available only through Appleton-Century-Crofts, N.Y.)
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handbook, Holt, Rinehart and Winston
- Laver, James, Costumes Through the Ages, British Book Service
- Melvill, Harald, Make-up, (Rockcliff Publishing Co.) Smithers and Bonellie, Ltd.
- Parker and Smith, Scene Design and Stage Lighting - 1963, Holt, Rinehart and Winston
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Appleton-Century-Crofts, N.Y.

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Coggin, Philip A., Drama and Education, British Book Service

Gassner, John, Masters of the Drama, Holt, Rinehart and Winston

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MacGowan and Milnitz, The Living Stage, Prentice-Hall

Nicoll, Allardyce, World Drama, Harcourt Brace and Co.

Note: Films may be obtained from the Audio-Visual Branch of the Department of Education, The Canadian Film Institute, 1762 Carling Avenue, Ottawa, or The National Film Board, 1 Lombard Street, Toronto.

Catalogues of suggestions for high school productions may be obtained from companies such as Longmans Canada, Samuel French Inc., Dramatists Play Service Inc., 14 East 38th Street, N.Y. 18, Dramatic Publishing Co., Boston - Baker, Boston.

Catalogues of recordings such as the Schwann catalogue, published monthly, may be obtained from your local music store, or from companies such as the following:

Promenade Music Centre, 1435 Yonge Street, Toronto

W. Schwann, Inc., 137 Newberry Street, Boston 16, Massachusetts

Sam, The Record Man, 347 Yonge Street, Toronto

National Council, Teachers of English, 508 South Sixth Street, Champaign, Illinois, U.S.A.

SPEECH ARTS, OPTION FOR THE FOUR-YEAR PROGRAMME

Part 1

The Importance of Speech Training

Since speech is the most important of all forms of communication, the need for speech training in our schools cannot be too greatly emphasized. Speech provides the most frequent opportunity for a meeting of minds; it makes possible the extension and development of personality; it is the living, activating force in human relations. In contemporary life, moreover, the spoken word has acquired greater significance than ever before, with the telephone, radio, television, speeding the human voice over the planet in a matter of seconds. In present society, effective speaking is often a determining factor in success, and more and more people are finding themselves in situations, both business and social, which call for a measure of finesse in oral expression. Lastly, to citizens of a country whose institutions are democratic, fluency of speech is essential for their active, thoughtful participation in the daily business of their community and nation.

Note to Teachers: Part 1 of this course will be taught to students of either Grade 11 or 12; that is, to students in their first year of the course. Part 2 will be followed only when a second year of the course in Speech Arts is offered in a school.

Teachers are not expected to cover all units of the course. In addition to the work in Voice Training, the introduction and any five (of the seven) topics from Unit B may be considered a complete course of study for the year. Teachers should also feel free to adapt topics to the needs and interests of their students and to their own particular talents. Suggestions are included to give some ideas of the possible scope and direction of the course, and to stress the fact that treatment of topics should not be superficial.

The courses in Speech Arts have been designed to help students to develop their powers in as many ways as possible: to assist them in their social and business life; to foster their creative and appreciative talents; to aid them in their ability to think rationally, to express thoughts clearly, and to listen with understanding; and, finally, to encourage those students with latent powers of leadership.

Should the emphasis in this course appear to be largely a matter of skill in delivery, it must be stressed that the approach to training in matters of speech is as much a consideration of content as of presentation: what the student says is as important as how he says it. Neither aspect should exclude or overshadow the other.

In both parts of this course, students should be encouraged to analyse and to discuss freely the speech programmes of radio and television, to listen appreciatively to recordings of the spoken word, to study the style of professional speakers and broadcasters, to attend and report on public meetings as often as possible (political rallies, meetings of town or city council), and to make excursions, where feasible, to the legislature, to court, or to local broadcasting studios.

Students must be led to an early realization of the importance, scope and challenge of the course; of the need for a serious and deliberate approach to each activity, and of the advisability of keeping their own progress records.

The rather heady satisfaction derived from capturing the attention of an audience, from certain knowledge of improvement, and from the encouragement and approval of teacher and classmates will go far in making this course a pleasurable and profitable one for students enrolled in it.

Equipment and reference reading: A tape recorder is part of the essential equipment for this course, in addition to recommended books.

Speech Arts - Part 1

Unit A

Voice Training

It is suggested that the work in Unit A should not begin until the second month of the course. Once begun, the topics in this section should be covered concurrently with Unit B. The teacher may elect to set aside one period a week for voice training, or may wish to cover Unit A in groups of lessons throughout the year (approximately 30 periods in all).

1. The course will cover the following topics:

Importance of a Good Voice

- (a) Use of voice in careers
- (b) Use of the voice in social situations
- (c) Characteristics of a good voice
- (d) Why we speak as we do (unconscious imitation)
- (e) The importance of critical listening

2. How the Voice Functions

- (a) The physiology of the speech apparatus, with diagrams; meaning of terms such as trachea, larynx, glottis, pharynx, uvula
- (b) The four steps in voice production
 - (i) respiration
 - (ii) phonation
 - (iii) resonation
 - (iv) articulation

3. Breathing for Speech

- (a) Inhalation and expiration; practice exercises in correct breathing
- (b) Diaphragmatic breathing; diaphragm exercises
- (c) Exercises in control of breath and tone
- (d) Exercises in speaking poetry and prose with special attention to breath control and richness of tone

4. Tone Production

- (a) The physiology of the larynx; the glottis
- (b) The meaning of "pitch"
- (c) Faults of tone production; e.g., breathiness, glottal shock, harshness, hoarseness
- (d) Practice exercises in easy imitation of tone, overcoming breathiness, developing purity of tone, developing a desirable pitch level

5. Resonance in the Voice
 - (a) Meaning of chest, pharyngeal, and nasal resonance
 - (b) Practice exercises in openness and relaxation of the pharynx, nasal and oral resonance
 - (c) Meaning of "projection" and strength of tone; exercises
6. Articulation
 - (a) The articulators: jaw, lips, teeth, tongue
 - (b) Exercises developing good articulation
 - (c) Vowel sounds: simple phonetic symbols, vowel exercises
 - (d) Diphthongs: meaning; common errors
 - (e) Consonants in English
 - (f) Introduction to phonetic dictionary
 - (g) Reading poetry and prose with special attention to articulation; practice in choral reading
7. Variety in Voice
 - (a) Meaning of "interpretation" in reading; understanding; feeling; projecting
 - (b) Exercises in understanding: emphasis on theme, mood or character in selected passages for oral interpretation
 - (c) Variety in speech; tempo, force, pitch, inflection, and the use of pauses
 - (d) Practice in reading and reciting prose and poetry aloud
 - (e) Practice with the tape-recorder: self analysis
 - (f) Constructive appraisal and criticism of speech selections in prose and poetry

Unit B

An Introduction to the Course in Speech Arts

A Brief Discussion of the Purposes and Objectives of the Course:

- To improve the quality of oral expression
- To increase poise and confidence
- To stimulate interest in good conversation
- To increase ability to think rationally and to express thoughts clearly
- To learn to listen attentively and critically
- To learn the rules and practices of formal communication
- To cultivate social consciousness and civic responsibility
- To recognize the force and beauty of words in speech

Suggestions:

- Free discussion on other topics, such as
- Students' reasons for selecting a course in Speech Arts
- Growing importance of the spoken word
- Social responsibilities in a democratic country
- Speech as an index to character and personality
- Effective speech as a source of personal gratification
- The effect of the spoken word on the course of history

1. The Art of Conversation

(a) The Determining Factors in Good Conversation:

- (i) variety and range of interests
a pleasing and expressive voice
enthusiastic participation
tact and good manners
taste (good vs. bad) in topic
open mind and good humour
- (ii) intelligent and profitable listening:
comprehension
concentration
discernment and evaluation
controlled reaction

(b) Gaining in Poise and Confidence:

- the feeling of strain (as a normal experience)
- causes of self-consciousness
- methods of acquiring poise:
 - practice and experience
 - a sincere desire to communicate
 - a knowledge of the subject
 - preparation
 - methods of physical control
 - posture

(c) Gaining Skill:

- launching the conversation (various methods)
- interesting others
- encouraging participation
- changing the subject gracefully
- knowing when to end a conversation
- handling awkward pauses

(d) Dealing with Difficult Situations:

- argument
- gossip
- emotional outbursts
- objectionable questions
- sidetracking, etc.

Suggested Activities

- (i) discussion of should's and should not's in conversation
relating an interesting piece of information, a personal
experience
telling an anecdote or story skilfully
discussing current events, problems, and activities
relating observations about people (in crowds, on buses, etc.)
giving directions
commenting on television programmes, lectures, concerts,
movies
reporting on field trips, class projects, visits to the
theatre
explaining skills, processes, inventions
a "round robin" conversation on any topic
repeating or summarizing points of a talk, lecture,
discussion

- (ii) a two-minute talk on several phases of conversation, e.g.
 - the art of listening
 - table talk in the home
 - what young people talk about
 - courtesy in conversation
 - humour in conversation
 - "small talk" with strangers, with older people
- (iii) broader discussion topics, e.g.,
 - national and international events
 - travel
 - men and women of achievement
 - hobbies and sports
 - vocations

2. Enriching the Vocabulary

Topics for discussion:

- Importance of a good vocabulary to a speaker
- Importance of correct pronunciation
- Choice of words: literary, formal, informal, colloquial
- Special kinds of language: idiom, dialect, cliché, jargon, technical words
- Slang, hackneyed or fresh
- Precision in revealing accurately attitudes and opinions
- Forceful words in forceful sentences

Suggestions for a Systemic Improvement of Vocabulary

- Keeping a vocabulary notebook (one new word each day)
- Keeping a list of words frequently mispronounced
- Listing common clichés of speakers
- Editing hackneyed expression in speech
- Using a good dictionary and a thesaurus
- Collecting synonyms and antonyms
- Using (a) formal, (b) less formal expression in conversation as befits the occasion

3. Improving Habits of Speaking

- During the study of Topic 3 students will become accustomed to using equipment, such as,
 - the microphone
 - the tape recorder
 - the school public address system

(a) Developing a Critical Ear

- (i) analysis of speech habits of public personages, of radio and television performers
 - recording the voice, rehearsing,
 - making a self-analysis
 - discussion of pleasing qualities and common weaknesses
- (ii) practice in speaking and recording
 - oral reading, e.g., the Bible, prose, poetry
 - manuscript reading, e.g., reviews of books and movies, prepared talks
 - impromptu speaking, e.g., talking from experience, observations, and reflections

- (iii) Analysis of performance
 - evaluating
 - noting peculiarities
 - tabulating improvements

- (b) Dramatizing Everyday Situations (both impromptu and prepared dramatization)

Note: For each situation some preliminary discussion of the proprieties;
after each performance, analysis and evaluation

making and responding to introductions
conversing with strangers or older people
offering and accepting an apology or sympathy
making someone welcome; leave-taking
expressing thanks
using the telephone in social and in business calls
applying for a job
taking part in an interview
requesting and giving information
making an appointment
giving and taking messages
voicing a complaint
dealing with an angry customer
making a request
receiving guests
presenting and accepting a gift
acting as master of ceremonies
proposing a toast; replying to a toast

4. Clear Thinking, Persuasive Speaking, Intelligent Listening

- (a) The Need for Critical Thinking and Listening
 - the value of orderly thinking to a speaker
 - situations requiring discriminating listening
 - some basic principles of logic
 - definitions of terms: premise, syllogism,
inference, etc.
 - simple examples of deductive and inductive
thinking

- (b) False Reasoning; the Importance of Detecting it
 - some common fallacies:
 - half-truths
 - rationalization
 - generalization
 - false relation of cause and effect
 - begging the question
 - obscuring the issue, etc.

- (c) Methods of Winning Arguments, Votes, and Customers
 - confusing personality with argument
 - distortion
 - non-sequiturs
 - appeal to emotions: pride, fear, pity, prejudice
 - practices in advertising, such as,
 - repetition, use of slogans
 - appeal to popular desire for efficiency, economy
 - popularity
 - skills of the salesman, with regard to
 - the prospective buyer
 - the article to be sold
 - the process of making a sale
 - ethics in matters of persuasion
- (d) Recognizing Propaganda, Good or Evil
 - propaganda accurately defined
 - instruments of propaganda
 - nature of the appeal
 - use and abuse

Suggested Activities:

- identifying types of arguments in students' excuses
- analysing the reasoning in certain statements
- giving kinds of evidence to support a particular conviction
- analysing a political speech, "live, recorded, or written"
- inquiring into some common assumptions; testing for validity
- collecting and analysing advertisements
- writing advertisements, using consciously techniques of
 - of advertisers
- discussing the reasoning in literary passages, e.g.,
 - the funeral orations of Brutus and Mark Antony
 - Portia's techniques in The Merchant of Venice
 - Socrates' defence, The Apology, Phaedo
- practising the skills of persuasion, e.g.,
 - soliciting advertising for school magazine
 - buying advertising for school magazine
- dramatizing selling and buying situations, e.g.,
 - a television set
 - a wristwatch
 - an automobile

5. Speaking Before an Audience

- (a) Communication with the Audience
 - ideas - interesting, thoughtful, original
 - effective organization
 - expressiveness of voice, of manner
 - alertness, enthusiasm, sincerity
 - voice projection
 - eye-contact

Platform Courtesy; Practices to be avoided

- (b) Speaking in Meetings
 - acting as chairman
 - addressing the chair
 - making a motion
 - making an amendment
 - reading the minutes
- (c) School Assemblies
 - acting as chairman of an assembly
 - acting as guest speaker
 - introducing and thanking a speaker
 - welcoming an honoured guest
 - making an announcement
 - making a nomination speech; accepting a nomination
 - making an installation speech, or speech of retirement
 - presenting an award
- (d) Group Discussions
 - (1) the importance of discussion
 - some basic principles
 - forms of discussion and conferences
 - round-table discussion
 - panel discussion
 - open forum
 - symposium
 - (ii) obligations of discussion leader, participants, and audience
 - (iii) organizing and planning the discussion conference
 - analysis of the discussion problem
 - gathering and organizing information
 - discussing issues
 - (iv) presenting the discussion
 - giving arguments clearly and persuasively
 - allowing for differences of opinion
 - adhering to issues
 - inviting audience participation
 - summarizing

Suggestions:

- Making a list of discussion topics close to interests of youth
- Holding a library period to ascertain sources of information at hand
- Analysing the qualities of good discussion leaders
- Listing the do's and don't's of discussion
- Analysing and evaluating student performances

6. Presenting the Formal Speech or Public Address

- (a) Qualities of effective public speakers
Practice in reading, listening to, or in making recordings
of great speeches
Kinds of speeches: that inform, that persuade or exhort,
that entertain
- (b) Preparing a Platform Speech
suiting the speech to the occasion and the audience
gathering information (various methods)
developing an outline
making the speech interesting
lively introductions and strong conclusions
effective diction
some useful devices of rhetoric
preparing note cards
- (c) Delivering the Speech
posture, gesture, tempo
keeping the audience in mind
creating the illusion of spontaneity
sincerity
- (d) Radio and Television Speaking
listening critically to various kinds of broadcasting
functions of speakers and kinds of speeches
some principles of broadcasting, e.g.,
use of microphone
preparation of script
problems of studio rehearsals
code directions
appearing before a camera

Suggestions:

- (i) two minute talks or commentaries
demonstration talks
travelogues
appreciation talks on books, etc.
reports
radio speeches delivered behind a simple screen
performances of announcer, interviewer, speaker,
etc. "over the air"
a question-and-answer programme "over the air"
- (ii) conducting and judging a public speaking contest
- (iii) criticism, evaluation, measuring improvement in
relation to earlier performances

7. Dramatic and Interpretive Reading

(a) Review of Objectives:

comprehension

communication of thought and feeling through voice qualities

sincerity

articulation, gesture, tempo

rapport

(b) Dramatic or Interpretive Presentation of

prose passages

speeches or excerpts of speeches

poetry

dramatic soliloquies or monologues

dialogues, or short dialogues from

drama and fiction

(c) Choral Speaking

forms of speech choir

unison

antiphonal

refrain

voice groups

light

middle

dark

Speech Arts - Part 2

Students electing Part 2 of Speech Arts will discover some overlapping of the work covered in Part 1. This situation is unavoidable, and perhaps even desirable as a review of essentials. The material dealt with in the second half of the course will acquaint students further with the multiplicity of occasions requiring effective speaking. It is intended to give practical experience helpful to them in future life, and to engender to a greater degree in this second year an alert and analytic awareness of all forms of public utterance.

Unit A

Voice Training

As suggested in Unit A of Voice Training, Part 1, the topics in this section should be interwoven with Unit B of the course. The teacher may elect to set aside one period a week for this work in voice training or may wish to cover Unit A in groups of lessons throughout the year (approximately 30 periods in all).

The course should cover the following topics:

1. The Voice

- (a) A review of the advantages of a good voice
- (b) A review of the four steps in voice production
 - respiration
 - phonation
 - resonation
 - articulation
- (c) Review practice exercises in diaphragmatic breathing, resonance, and articulation

2. The Sounds in English

- (a) Vowels
 - meaning
 - phonetic symbols
 - correct vowel sounds
 - common errors in vowel sounds
- (b) Diphthongs
 - meaning
 - phonetic symbols
 - correct diphthongization
 - common errors
- (c) Consonants
 - meaning
 - phonetic symbols
 - common errors

3. Major Faults in Speech

- (a) Recognition of common faults in speech
 - breathing
 - pitch and tone
 - throat tension
 - articulation

- (b) Discussion of speech defects, such as,
 - nasality
 - lisps
 - speech blocks
 - monotony

4. Common Speech Characteristics

- (a) Canadian speech
 - its typical characteristics
 - common faults
- (b) Speech or dialects of other areas

5. Oral Interpretation

- (a) Emotional characteristics
- (b) Variety in speech for mood and emphasis
- (c) Rhythm patterns
- (d) The delivery of formal oral interpretations of good passages of prose and poetry (both read and memorized);
 - assessment and discussion
- (e) The delivery of informal and unrehearsed oral interpretations of passages of prose and poetry;
 - assessment and discussion

6. Use of the Tape Recorder and the Microphone

- (a) Correct microphone techniques: radio and TV voice
- (b) Individual and class practice with the tape recorder
- (c) Taped recordings of each student's work
 - evaluation
 - correction of faults in voice production

Unit B

An Introduction to the Course in Speech Arts

A brief discussion of the purposes and objectives of the course (in conjunction with the Introduction to Part 1); to

- consider the importance of speech in a student's general education
- improve further the powers of articulate utterance
- increase poise and confidence in social and business life
- provide further practice in keen, clear thinking, attentive and discriminating listening, and precise speaking
- extend knowledge and practice in various speech disciplines
- bring to realization latent powers of leadership
- increase awareness of the enormous potential in the spoken word

1. The Art of Conversation

- (a) Differences between conversation and small talk
- (b) Contributory factors to the stimulating of conversation
 - enrichment through reading, learning, observing, remembering
 - taste (good versus bad) in choice of topic
 - lively participation

- (b) ease (natural or acquired) and confidence
courtesy, tact, sensitivity
a pleasing and expressive manner
repartee, humour, and wit
initiative and resourcefulness
vigour and freshness of diction
attentive listening

Suggested activities

discussion in class of the "should's" and "should not's" of conversation
the "round robin", or progressive conversation developing a specific topic, such as,
 community problems and their possible solution
 emphasis in sport: professional or amateur
 censorship of reading
 success: heredity or environment? Talent or character?
 conversation habits of radio and television personages
 famous conversationalists of history
 talks on speech improvement in class, out of school
 discussion on the differences between wit and humour
 definition and examples of repartee
 the uses of small talk
 practice in the rules of social introduction
 discussion on the subject of conversation as an art
 a defence of the position that conversation is not a lost art

2. Effective Speech as a Business Asset

(a) Discussion of important considerations:

well-modulated voice
fluency
courtesy and propriety of speech in the business world
good humour
patience, tact, integrity
clear, correct, complete information
accurate memory

(b) Common situations

using the telephone
conducting a meeting
chairing a conference
buying and selling
holding a business interview
making a business report
sales and promotion talks
giving information

(c) Practice in dual speech situations

Note:

With each situation selected, some preliminary discussion of procedure; subsequent analysis and evaluation

- (c) making a personal application for a job
delivering messages
talking to an executive or superior
receiving callers
making suggestions
requesting and making adjustments
handling a disgruntled customer or employee
persuading a reluctant buyer
selling an article
soliciting advertising

3. The Art of Reasoning

Note:

Topic 4 of Part 1 should replace this section if students have not been introduced to the topics in the previous year.

- (a) Logical thinking
 - the need for sound reasoning
 - a brief review of the history of logic
 - basic principles of logic
 - definition of simple terms
- (b) Forms of proof and appeal
 - comparison and analogy
 - deductive and inductive reasoning
 - causal reasoning
- (c) Other forms of appeal
 - appeal to emotions: pride, fear, pity, prejudice
 - indirect persuasion; suggestion
 - appeal to the senses
- (d) Fallacies in ordinary thinking and speaking
 - glittering generalities
 - false analogies
 - arguing in circles
 - begging the question
 - incorrect causal reasoning
 - confusing personality and argument
 - obscuring the issue
 - half truths
 - non-sequiturs
- (e) Propaganda (good and evil)
 - definition and recognition
 - forms - advertising, campaigning
 - motivations
 - common devices
 - benefits and dangers

Suggested Activities and Topics for Discussion

examples of deductive and inductive thinking, each example in the form of a syllogism
analysis of faulty syllogisms
discussion of such books as
 "The Use and Misuse of Language", S.I. Hayakawa (paperback)
 "The Tyranny of Words", Stuart Chase, (paperback)
 "The Hidden Persuaders", Vance Packard, (paperback)
fallacies in current advertisements
writing advertisements that exemplify various methods of persuasion
a two-minute exhortation on a controversial topic illustrating
several methods of appeal; subsequent analysis of methods used
analysis of propaganda in the daily newspaper and in current magazines

4. Group Discussions

- (a) Importance of discussion groups
- (b) Forms of discussion
 - committee
 - panel
 - open forum
 - round table
 - symposium
- (c) Principles of discussion
 - presenting arguments clearly and persuasively
 - allowing for differences of opinion
 - adhering to pertinent facts
 - alert and courteous listening
- (d) Procedure
 - phrasing discussion topics
 - preparing outlines
 - presenting the problem
 - audience participation
 - summary by chairman

Suggested Activities

selecting, phrasing, and analysing discussion topics
preparing outlines
presenting discussions of various kinds
team contests
evaluating performances

5. Public Speaking

- (a) Introduction to the topic
 - qualities of effective public speakers
 - merits of good speeches
 - analysis of types of speeches that inform, persuade, exhort, or entertain
 - "live", written or recorded speeches
 - practice in delivery of great speeches or of excerpts

- (b) Preparation of a speech
 - suiting the speech to the occasion and to the audience
 - gathering material; research techniques
 - making the speech interesting:
 - lively introductions and strong conclusions
 - precise, forceful, vivid diction
 - some useful devices of rhetoric
 - use of note cards
- (c) Delivery
 - winning attention:
 - expressiveness of voice and manner
 - voice projection
 - eye contact
 - posture, gesture, tempo
 - effects of spontaneity and sincerity
 - distracting mannerisms
- (d) A speaker's literary style
 - command of language
 - variety in sentence patterns
 - useful rhetorical devices
- (e) Speeches for special occasions
 - campaign speech
 - after-dinner speech
 - commemoration speech
 - valedictory
 - graduation or convocation address
 - speeches requiring a light touch:
 - presentations
 - weddings
 - farewells
 - speech of dedication

Suggestions

- (i) delivery of three-minute speeches in imagined situations, such as
 - address opening the United Appeal campaign
 - judge's speech conferring rights of citizenship on newcomers
 - an auditorium address on Remembrance Day
 - speech of hospital superintendent to class of recent graduates
 - speech accompanying petition of students to the school board for special privilege
 - address of visiting dignitary to a group of Boy Scouts or other group
- (ii) conducting and judging a public speaking contest
- (iii) analysis and criticism
 - evaluating the work of professionals and of students
 - drafting and discussing outlines of speeches, amateur and professional
 - measuring progress

6. Debating

- (a) Importance of formal debate:
 - parliament
 - United Nations
 - court
 - community organizations
 - political debating on television
- (b) Requirements
 - clear definition of terms
 - thorough acquaintance with the subject
 - keen thinking
 - exact expression
 - close and critical listening
- (c) Preparation
 - selecting the debate topic
 - phrasing the proposition
 - analysing the proposition and deciding the main issues
 - gathering information; research techniques
 - determining kinds of proof; strategy
- (d) Rules of presentation
 - The do's and don't's of debating
- (e) The court room as the scene of the debate
 - principals involved in a trial
 - kinds of trials
 - preliminaries to a trial
 - formalities of the court
 - tendering evidence; legal safeguards for the accused
 - principles in cross-examination; some methods

Suggestions

- debates
- mock trials
- judging and evaluating

7. Parliamentary Practice

- (a) Conducting a meeting
 - duties of officers
 - order of business
 - adopting a constitution
 - framing a committee report
 - making a motion
- (b) Rules of order
 - obtaining the floor
 - rising to point of order
 - amendments
 - order of precedence of motions

(c) Procedure for conducting a parliamentary debate

Suggested activities

- attending civic meetings and reporting procedures
- discussing hypothetical situations involving
 maintenance of rules of order
- holding mock parliaments

8. Radio and Television Speaking

Some features and techniques of broadcasting

- use of equipment
- preparing the script
- rehearsing
- code directions
- special features of television speaking
- details requiring special attention, such as,
 voice, posture, tempo, etc.

Suggestions

(i) critical listening to broadcasts

- characteristics of a good radio speech
- effectiveness of good news broadcasters
- appeal of popular television speakers

(ii) mock broadcasting

- speaking behind a screen in the classroom
- announcement or speech delivered over the
 public address system
- planning and producing a fifteen-minute
 radio programme
- assuming the roles of announcer, newscaster,
 interviewer, etc.
- writing and delivering the television "commercial"

9. Dramatic and Interpretive Reading

See Topic 7 of Part 1

BIBLIOGRAPHY - SPEECH ARTS

It is recommended that as an interim measure students be asked to purchase the paperback edition of: Mulgrave, Dorothy: Speech Arts: A Handbook of Voice Training, Diction, and Public Speaking, (Barnes and Noble) Ryerson.

Three or four copies of all books marked * in the following list should be available in every classroom.

* Anderson, Virgil, Training the Speaking Voice, Oxford

Baird, Argumentation, Discussion and Debate, McGraw-Hill

Baird & Knowler, General Speech (3rd Edition), McGraw-Hill

Barnard, Better Spoken English, Macmillan of Canada

Borchers, G. L., Living Speech (Revised), Longmans Canada

Boutwell, Using Mass Media in Schools, (Appleton-Century-Crofts)

* Craig, Alice, Speech Arts, Rev. 2nd Edition, Collier-Macmillan

Craig, Alice E., The Junior Speech Arts, Collier-Macmillan

Chase, Stuart, Guides to Straight Thinking, (Harper), Musson

* Elson-Peck, The Art of Speaking, Ginn

Frisby, The Conduct of a Meeting, Ryerson, Paperback

* Griffith, Nelson, Stasheff, Your Speech (Revised), (Harcourt, Brace), Longmans Canada

Hahn et al., Basic Voice Training for Speech, McGraw-Hill

* Hedde, Brigance, and Powell, The New American Speech (Revised), (Lippincott),
McClelland & Stewart

Jepson, R. W., The Art of Clear Thinking, Longmans Canada

* Jones, E. W., A Guide to Effective Speaking, Longmans Canada

Keltner, J. W., Group Discussion Processes, Longmans Canada

* Fort and Markert, Speech for All, (Allyn and Bacon), Macmillan of Canada

Marshall, Chairmanship, (Edward Arnold), Macmillan of Canada

Mitchell, Spoken English, Macmillan of Canada

Monroe, A. H., Principles and Types of Speech, Gage

Mulgrave, D., Speech - A Handbook of Voice Training, Diction and Public Speaking,
Paperback (Barnes & Noble), Ryerson

Peterson, H., A Treasury of the World's Great Speeches, (Simon and Schuster Inc.),
Musson

Phillips, D. C., Oral Communication in the Business World, McGraw-Hill

Robinson, Karl F., Teaching Speech in the Secondary School, Longmans Canada

Soper, P. L., Basic Public Speaking, Oxford

Summers, Whan, and Rousse, How to Debate, (H. W. Wilson Company, New York)

Wright, C. W., How to Speak in Public, (Crown Publishers, New York), Ambassador

NOTE: An asterisk indicates a book containing material which is especially helpful to the teacher for the Grade 11 level.

PUPIL REFERENCE READING

Hedde, Brigrance, and Powell, The New American Speech (Revised), (Lippincott),
McClelland and Stewart

Fort and Markert, Speech for All, (Allyn and Bacon), Macmillan of Canada

Elson-Peck, The Art of Speaking, Ginn

Griffith, Nelson, and Stasheff, Your Speech, McGraw-Hill

Borchers, G. L., Living Speech, (Revised), Longmans Canada

RECORDINGS, such as

Churchill, Winston, Documentary, Columbia KL 5066

Dickens, Pickwick Papers, Karloff, Caedmon 1121

Dickens, Emyln Williams, London A 4221

Eliot, Murder in the Cathedral, Old Vic, 2-Angel 3505B

Laughton, Charles, Story-Teller Session, (2-62) 2-Capitol TBO-1650STBO - 1650

Lincoln, Abraham, Speeches and Letters, Basler, 2-Speech Arts 806/7

Lindsay, Vachel, Caedmon 1041

Bible Readings, Laughton, Decca 8031

Bible Readings, Psalms and the Tale of David, Anderson, Caedmon 1053

Master Recordings of English Literature, Macmillan - Alpha Records of Columbia

Plato, On the Death of Socrates, (Gr.E) Folk 9979

Shaw, Don Juan in Hell, First Drama Quartet, 2-Columbia OSL-166

Shaw, St. Joan, 3-Vic LOC 6133

Shakespeare, Ages of Man, Gielgud, Columbia OL5390

Sonnets and Elizabethan Lyrics read by Anthony Quayle - 2 - Speech Arts SA - 729

Great American Speeches, (8-58) 2-Caedmon 2016

Mark Twain Tonight, Holbrook, Columbia OL5440 OS2019

Twenty Sonnets of Shakespeare, Angel

The Poetry of Thomas Hardy, Burton, Caedmon TC1140

DRAMATIC AND INTERPRETIVE READING, such as

1. Shakespeare's Soliloquies, such as

"Well, honour is the subject of my story..." Julius Caesar

"O, then I see Queen Mab hath been with you..." Romeo and Juliet

"The quality of mercy is not strained..." The Merchant of Venice

"Speak the speech I pray you..." Hamlet

"Friends, Romans, countrymen..." Julius Caesar

"My liege, I did deny no prisoners..." Henry IV, Part 1

2. Dialogues from Shakespeare, such as

Brutus and Cassius, Julius Caesar

Juliet and the Nurse, Romeo and Juliet

Portia and Nerissa, The Merchant of Venice

3. Monologues and Dialogues, such as

Browning, My Last Duchess

Frost, Death of the Hired Man

Sheridan, The Rivals (Mrs. Malaprop to Sir Anthony Absolute - on the education of young ladies)

Austen, Pride and Prejudice (Mr. Collins' Proposal)

4. Speeches, Excerpts from Speeches, Prose Passages, such as

Plato, The Apology (The Defence of Socrates)
Phaedo (The Death of Socrates)

Lincoln, Abraham, The Gettysburg Address
The Second Inaugural Address - "With malice toward none..."

Churchill, Their Finest Hour (The Miracle of Dunkirk)

Kennedy, J. F., Inauguration Speech, 1961
Plea for desegregation 1963

Faulkner, W., Speech on the occasion of his acceptance of the Nobel Prize 1950

Hutchison, Bruce, The Unknown Country, "The Names of Canada"

Burke, Ed., Impeachment of Warren Hastings, "In the name of the Commons of
England..."

Thucydides, History of the Peloponnesian War e.g.,
The funeral oration of Pericles, "So died these men as became
Athenians"

5. Trial Scenes, such as

Shaw, Saint Joan, "Where would you all be now..." Sc.V.
"Yes, they told me you were fools..." Sc.VI.

Rattigan, Terence, The Winslow Boy, Sir Robert Morton's interrogation of
Ronnie

Shaw, Man and Superman, Don Juan in Hell

Bolt, A Man for All Seasons, Act 11, Scene VIII

Christie, Agatha, Witness for the Prosecution

6. Bible Readings

The Prodigal Son, St. Luke 15

The Parable of the Talents, Matthew 25

The Parable of the Good Samaritan, St. Luke 10

"And the Lord said unto Satan 'Whence cometh thou'", Job 1

"Surely there is a vein for the silver...", Job 28

6. "Seek ye the Lord...", Isaiah 55

"David's Lament", Samuel 2, 1

Note:

Catalogue "Teaching Aids in the English Language Arts" also available from National Council Teachers of English (stock No. AP-17), 508 South Sixth Street, Champaign, Illinois.

SPEECH ARTS - PART 1 BIBLIOGRAPHY

Unit A VOICE TRAINING

Anderson, V., Training the Speaking Voice

Hedde, Brigance, Powell, The New American Speech,
"Using the Voice", Ch. 5, pp 55-75

Fort and Markert, Speech for All,
"The Voice - the Instrument for Expression", Ch. 5, pp 88-110

Griffith, Nelson, Stasheff, Your Speech,
"How to Improve Your Voice", Ch. 9, pp 159-184

Jones, A Guide to Effective Speaking,
"Voice and Articulation", Part 3, pp 79-108

Baird and Knowler, General Speech,
"The Speaking Voice", Ch. 11, pp 162-184
"Articulation and Pronunciation", Ch. 12, pp 185-196

Hahn et al., Basic Voice Training for Speech, McGraw-Hill

Elson-Peck, The Art of Speaking, Ginn, Ch. 4, pp 24-46

Mulgrave, Dorothy, Speech
(a Handbook of Voice Training, Diction, and Public Speaking)
(Barnes and Noble), Ryerson

Unit B AN INTRODUCTION TO THE COURSE IN SPEECH ARTS

For the assistance of teachers, the following lists are offered as suggestions for reference material for each unit of Part One. Several additional books mentioned in the preceding general bibliography list also contain valuable information. An asterisk indicates a book containing material especially suitable to the teacher for the Grade 11 level (see general bibliography), and are recommended for teacher reference for most topics on the course. Multiple references are provided to cover a variety of texts although the teacher, in the preparation of lessons, will use only those references which he finds useful in his programme.

* Hedde, Brigance, Powell, The New American Speech,
"Speechmaking in a Free Society", Ch. 1, pp 3-13

* Jones, A Guide to Effective Speaking,
"A Brief Survey of the Field", Ch. 1, pp 19-26

Baird and Knowler, General Speech,
"Essentials of Effective Speech", Ch. 1, pp 3-18 (good senior text)

- * Borchers, Living Speech, "What is Speech", Ch.1, pp 8-23
- * Elson-Peck, The Art of Speaking, Ch. 1, pp 1-16
- * Mulgrave, Dorothy, Speech, (a Handbook of Voice Training, Diction and Public Speaking) paperback, useful handbook for many aspects of the courses

1. The Art of Conversation

- * Hedde, Brigance, Powell, The New American Speech,
 - "Everyday Conversation", Ch. 2, pp 13-23
 - "Listening", Ch. 7, pp 99-110
 - "Gaining in Poise and Confidence", Ch. 4, pp 41-42
 - "Story-telling", Ch. 18, pp 326-340
- * Craig, Speech Arts, "Conversation and Courtesy", Ch. 21 pp 327-347
 - "Poise and Position", Ch. 2, pp 9-17
 - "Story-telling", Ch. 23 pp 371-381
- * Fort and Markert, Speech for All, "Getting the Right Start", Ch. 1, pp 1-36
- * Griffith, Nelson, Stasheff, Your Speech, "How to Converse", Ch. 2 pp 13-34
 - "How to Speak in Class", Ch. 4, pp 50-75
 - "How to Request and Give Information", Ch.5, pp 76-87
 - "How to Use Your Body in Speaking", Ch. 8, pp 144-158
 - "How to Tell a Story", Ch. 19, pp 330-349
- * Elson-Peck, The Art of Speaking, Ch. 20
- Baird and Knowler, General Speech, "Informational and Critical Listening", Ch. 15, pp 222-231 (senior text)
 - "Developing Confidence", Ch. 8, pp 118-133

2. Enriching the Vocabulary

- Craig, Speech Arts, "Words, Building the Speech Vocabulary", Ch. 6, pp 99-108
- Fort and Markert, Speech for All, "The Tools for Expression", pp 55-76
- Griffith, Nelson, Stasheff, Your Speech, "How to Improve Your Diction and Your Vocabulary", Ch. 10 & 11, pp 171-206
- Jones, A Guide to Effective Speaking, "Effective Language", pp 198-211
- Baird and Knowler, General Speech, "Using Effective Language", Ch. 9, pp 134-150
 - "Language and Semantics", Ch. 10, pp 152-161

3. (a) Improving Habits of Speaking

- Hedde, Brigance, Powell, The New American Speech, "Using the Voice", Ch. 5, pp 55-75
 - "Reading with Meaning", Ch. 15, pp 255-278

Borchers, Living Speech, "Better Listening", Ch. 6, pp 169-177

- (a) Griffith, Nelson, Stasheff, Your Speech,
 "How to Listen", Ch. 6, pp 89-97
 "How to Read Poetry and Prose Aloud", Ch. 20, pp 350-376
 "How to Introduce Others", Ch. 1, pp 6-12

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 "Improving Your Speech Habits: Beginners' Problems", Ch. 2, pp 19-32
 "Oral Reading", Ch. 20, pp 318-336

Craig, Speech Arts,
 "Oral Reading and Word Illumination", Ch. 8, pp 121-129
 "Natural or Conversational Reading", Ch. 10, pp 138-146
 "Platform Reading", Ch. 24, 25, pp 382-458
 "Impromptu Speaking", Ch. 15, pp 239-245

Fort and Markert, Speech for All,
 "Speeches for Special Occasions", Ch. 13, pp 203-214

(b) Dramatizing Everyday Situations

Note: Some comment on the topics suggested in this unit can be found in all the books mentioned so far; only a few references, therefore, are given below.

Craig, Speech Arts, "Business Interviews", Ch. 20, pp 322-325
 "Short Speeches for Special Occasions", Ch. 16, pp 246-257

Hedde, Brigance, Powell, The New American Speech,
 "Special Types of Public Speeches", Ch. 10, pp 148-166

Griffith, Nelson, Stasheff, Your Speech,
 "How to Use the Telephone", Ch. 3, pp 35-49
 "How to Take Part in an Interview", Ch. 16, pp 273-288

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Hedde, Brigance, Powell, The New American Speech,
 "Debating" (Straight and Crooked Thinking) Ch. 13, pp 221-224

Fort and Markert, Speech for All,
 "Use of Critical Thinking", Ch. 8, pp 142-144
 "Detecting False Reasoning", Ch. 9, pp 145-168

Jones, A Guide to Effective Speaking,
 "Critical Thinking", Ch. 4, pp 66-73

Jepson, Clear Thinking,
 "The Need for Clear Thinking", Ch. 1, pp 1-10
 "Prejudice", Ch. 4, pp 77-93
 "Propaganda", Ch. 5, pp 94-107

Jepson, The Art of Clear Thinking,
 "Induction" and "Deduction", Ch. 7, 8, pp 127-194
 "Common Fallacies", Ch. 9, pp 195-208

Griffith, Nelson, Stasheff, Your Speech,
 "How to Listen", (courteously and critically) Ch. 6, pp 89-114

5. Speaking Before an Audience

Craig, Speech Arts,
 "Relation of Speaker and Audience", Ch. 5, pp 87-95
 "Platform Courtesy - pp 246-247, p 252
 "Group Discussion", Ch. 17, pp 261-267

Hedde, Brigrance, Powell, The New American Speech,
 "Group Discussion", Ch. 12, pp 187-199

Fort and Markert, Speech for All,
 "Group Discussion", Ch. 11, pp 183-189
 "Speeches for Special Occasion", Ch. 13, pp 203-214

Griffith, Nelson, Stasheff, Your Speech,
 "How to Discuss", Ch. 12, pp 208-228
 "How to Speak on Special Occasions", Ch. 15, pp 258-272
 "How to Conduct a Meeting", Ch. 17, pp 289-306

Jones, A Guide to Effective Speaking,
 "Group Discussion for a First Course in Speech", Ch. 2, pp 27-48
 "Leadership and Participation", Ch. 3, pp 349-360

Elson-Peck, The Art of Speaking, Ch. 9-15, Ch. 22

Borchers, Living Speech,
 "Speaking in Class and Assembly", Ch. 5, pp 142-168

6. Presenting the Formal Speech or Public Address

Baird and Knower, General Speech,
 "Study of Speech Types", App.C, pp 373-439
 "Basic Speech Types", Part 3, pp 235-295
 "Speech Performance Scale", App. B, p 372
 "Adapting to the Audience and to the Occasion", Ch. 7, pp 105-117
 "Using Effective Language", Ch. 9, pp 134-150
 "Radio and Television Speaking", Ch. 21, pp 339-349

Hedde, Brigrance, Powell, The New American Speech
 "Delivering Orations and Declamations - Ch. 19, pp 341-356
 "Preparing the Speech", Ch. 8, pp 113-141
 "Delivering the Speech", Ch. 9, pp 142-147
 "Radio and Television Speech", Ch. 14, pp 233-252

Fort and Markert, Speech for All,

"The Speech to Inform", Ch. 2, pp 37-54

"The Speech to Convince or Persuade", Ch. 6, pp 111-124

"The Materials for Expression", Ch. 4, pp 78-87

"Making the Speech Interesting", Ch. 7, pp 125-140

"Radio and Television", Ch. 14, pp 215-226

Jones, A Guide to Effective Speaking,

"Public Speaking", Part V, pp 147-197

Elson-Peck, The Art of Speaking, Ch. 16-17, pp 512-522

Craig, Speech Arts,

"Sentences, Paragraphs, and Style in Speech", Ch. 7, pp 109-118

"Spontaneity", Ch. 1, pp 3-8

Griffith, Nelson, Stasheff, Your Speech,

"How to Prepare a Speech", Ch. 13, pp 229-246

"How to Present a Speech", Ch. 14, pp 248-272

"How to Take Part in Television", Ch. 24, pp 439-469

"How to Take Part in Radio", Ch. 25, pp 470-487

7. Dramatic and Interpretive Reading

Hedde, Brigrance, Powell, The New American Speech,

"Reading and Speaking in Chorus", Ch. 17, pp 307-325

"Interpreting Types of Material", Ch. 16, pp 279-306

Craig, Speech Arts,

"Choral Speaking", Ch. 22, pp 348-368

Griffith, Nelson, Stasheff, Your Speech,

"How to Read in Chorus", Ch. 21, pp 377-389

Elson-Peck, The Art of Speaking, Ch. 25

Note:

For available films or film strips which may be used in the teaching of topics on the course refer to catalogues from the Audio-Visual Branch, Department of Education, and companies such as McGraw-Hill Publishing Company, Toronto; Educational Audio-Visual Inc., Pleasantville, New York.

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"The Voice - the Instrument for Expression", Ch. 5, pp 88-110

Griffith, Nelson, Stasheff, Your Speech,
"How to Improve Your Voice", Ch. 9, pp 159-185

Jones, A Guide to Effective Speaking,
"Voice and Articulation", Part 111, pp 79-108

Baird and Knower, General Speech,
"The Speaking Voice", Ch. 11, pp 162-184
"Articulation and Pronunciation", Ch. 12, pp 185-196

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Unit B AN INTRODUCTION TO THE COURSE

Hedde, Brigance, Powell, The New American Speech,
"Speechmaking in a Free Society", Ch. 1, pp 3-13

Jones, A Guide to Effective Speech,
"A Survey of the Field", Ch. 1, pp 19-26

Borchers, Living Speech,
"What is Speech", Ch. 1, pp 8-23

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Elson-Peck, The Art of Speaking, Ch. 1, pp 1-16

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Hedde, Brigance, Powell, The New American Speech,
"Everyday Conversation", Ch. 2, pp 13-23
"Special Types of Conversation", Ch. 3, pp 24-36
"Using the Body", Ch. 4, pp 39-54
"Listening", Ch. 7, pp 99-110
"Gaining in Poise and Confidence", Ch. 4, pp 41-42

Craig, Speech Arts,
"Conversation and Courtesy", Ch. 21, pp 327-347
"Poise and Position", Ch. 2, pp 9-17

Fort and Markert, Speech for All,
"Getting the Right Start", Ch. 1, pp 1-36

Griffith, Nelson, Stasheff, Your Speech,

"How to Converse", Ch. 2, pp 13-24

"How to Speak in Class", Ch. 4, pp 50-75

"How to Request and Give Information", Ch. 5, pp 76-87

"How to Use Your Body in Speaking", Ch. 8, pp 144-158

"How to Tell a Story", Ch. 19, pp 330-349

"How to Improve Your Diction", Ch. 10, pp 171-184

"How to Improve Your Vocabulary", Ch. 11, pp 185-206

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Nutley, How to Carry on a Conversation (entire book for student reference)

Note: For other references to material on vocabulary building, see the reference list for topic 2 (Unit B) of Part 1, Enriching the Vocabulary.

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"Speech Performance Scale", App. B, p 372
"Adapting to the Audience and to the Occasion", Ch. 7, pp 105-117
"Finding Materials", Ch. 4, pp 52-66 (senior text)
"Organization and Outlining", Ch. 5, pp 67-89
"Speeches for Special Occasions", Ch. 22, pp 350-355

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"Making the Speech Interesting", Ch. 7, pp 125-140

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"Spontaneity", Ch. 1, pp 3-8

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"How to Prepare a Speech", Ch. 13, pp 229-246

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6. Debating

Summers, Whan, Rousse, How to Debate

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"How to Hold a Debate", Ch. 18, pp 307-328

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SUGGESTIONS
REGARDING THE STUDY OF
ENGLISH
IN
SECONDARY SCHOOLS

The study of English is of basic importance in the programme of all secondary schools. Competence in the use of language is related closely to the pupils' understanding of every subject of the curriculum. Because language is essential in the whole learning process and is constantly significant in the affairs of adult life, skill in its use is of the highest practical value. Although the formal development of this skill is undertaken mainly in classes in English, the cultivation of it must be regarded as a first responsibility of every teacher.

The study of English literature, in its variety and richness, can stimulate thought and imagination, broaden experience, and deepen understanding. It offers pupils a means to the continuing enrichment of their lives.

It is in further recognition of the fundamental place of English in the schools that this memorandum is issued by the Department of Education. In recent years much consideration has been given by the Department to questions related to the teaching of English. The present memorandum, it is hoped, will prove to be of interest and value not only to teachers of limited experience who may have problems in teaching English but also to established teachers of the subject. It should also be found helpful by teachers of the other subjects and might well be the basis of useful discussion of the educational value of English by the entire teaching staff of a school.

In this memorandum it is not possible to give a detailed study of teaching procedures or of a wide range of classroom questions that may confront the teacher of English. Instead, an endeavour is made to emphasize certain essentials in daily procedure and to deal with basic factors underlying successful classroom practice.

I. ORAL ENGLISH

Good oral expression in the classroom is an indication of effective teaching and is necessary to the full development of the pupils' abilities. It may be considered under (1) the teacher's questioning, (2) the pupils' answers, (3) oral reading.

1. The Teacher's Questioning

In order to secure good standards of oral work by the pupils the teacher must at all times exemplify clear, precise, and appropriate use of the spoken language.

The teacher's proficiency in questioning affects directly the quality of the pupils' oral responses. Questions should be direct, clear, economical, and well-designed for their particular purpose. At one stage of a lesson they may have the following uses:

- (1) to rouse interest in the topic;
- (2) to promote factual comprehension;
- (3) to test the pupils' grasp of basic information;
- (4) to assist memory by establishing a clear sequence and pattern for new knowledge.

At a further stage, these may be the main purposes of the questioning:

- (1) to reveal further the relationship and significance of the topic;
- (2) to enlarge interest;
- (3) to deepen understanding;
- (4) to encourage reflection.

Through the stimulus of well-patterned questioning directed towards a definite object, the pupils may be led to a full understanding and appreciation of the subject matter of the lessons.

Although it is not possible here to enter upon detailed discussions of the art of questioning, it must be stressed that a high degree of proficiency in this phase of teaching is of major importance and also that the teacher's power to use oral answers to good effect in the lesson is scarcely less valuable than his skill as a questioner. The depth and clarity of the teacher's comprehension of the subject matter is likely to be revealed significantly by his questioning. Similarly, his general competence is largely shown by his power to secure from all the pupils, according to their respective abilities, the best contribution to the lesson of which each is capable.

2. The Pupils' Oral Answers

The character of the pupils' oral expression in the classroom reveals their grasp of the subject matter presented and also indicates the degree of their co-operation with the teacher. Complete and well-constructed oral answers, given audibly and promptly, facilitate the progress of the lesson and promote an interplay of thought that can be made highly educative if accompanied by a demand for insight and reflection. Inaudible oral responses always delay the development of a lesson. A badly-constructed answer reflects confusion in the pupil's mind and handicaps both class and teacher. It is highly important that each pupil realize the value of good oral English to himself and his class group.

Good oral expression is an excellent preparation for subsequent written composition. This will be considered more fully under Written English (Section II). Here it must be emphasized that good standards of oral expression in the classroom are the concern of the teacher of any subject. Where these are neglected, the pupils' grasp of subject matter will be less positive and the educative effect of the teaching will be reduced. Good oral work is equally useful in subjects other than English. For example, clear recapitulation and organization by pupils of information in history, or their careful exposition of problems in mathematics and processes in science will facilitate the making of accurate and concise notes or records.

Good speaking in the classroom assists the pupil to think clearly and is essential to the effective oral communication of thought. It is a leading aid to the growth of the pupils' powers through the lesson experience. Accordingly, every teacher should give regular attention to clear articulation and orderly arrangement in the oral work of his classes. He should emphasize the pupils' obligation to speak well and to make through their answers a definite contribution to the mastery of the topic under study.

3. Oral Reading

The oral participation of the pupils in the lesson should include their reading aloud with clearness and comprehension whenever the teaching situation makes it advisable that they do so. The reading of many pupils can be improved greatly if the teacher consistently requires, by means of specific questioning to the extent necessary, that the pupil endeavour to comprehend the exact meaning of the material to be read. The steady enforcement of thoughtful attention to the meaning of the words in their context and to their emotional or imaginative content will go far towards the prevention of oral reading in a manner that is profitless for both the pupil and the class. A well-developed habit of close and accurate attention to language as used in a particular context will increase the power to use words well in both oral and written communication.

A ready proof of the quality of the pupils' oral reading is found in the understanding of the material which is gained by the other members of the class as they listen with books closed. In fact, since it places upon the pupil a further responsibility to read well, this should be the normal procedure on the part of the teacher and the pupils when a member of the class reads aloud.

Any teaching procedure is seriously deficient that does not give the pupils a sense of immediate, definite purpose and of clear planning, or that leaves them disinterested or bored because their potentialities have not been sufficiently challenged. The importance, if serious waste of the pupils' powers is to be avoided, of setting a high standard in oral work, and of giving the classroom training that will secure it, cannot be over-emphasized.

II. WRITTEN ENGLISH

The primary purpose of the teaching of written English is to enable the pupils to use the language for the communication of thought with clearness, accuracy, and good effect. It should train them to present information in an orderly, economical, readily understood manner, to describe things well, to give exact explanations, and to reason carefully and systematically in developing a discussion or an argument. Competence in the use of language is the first objective. This does not mean, however, that the more creative powers of the pupils should not be encouraged and developed wherever found, for a pupil's recognition of his potential ability is in itself a strong incentive to worthy effort. It is rather to say that the basic teaching should be concentrated upon skill in the use of language. The teacher's planning and procedures in written English must, therefore, stimulate a growing interest in language, awaken a sense of its importance for the ordinary purposes of life, and develop a pride in using it well. Teaching directed towards these ends will lead the pupils to appreciate the relation of careful thinking to good writing and to become aware of the central place of language in the mastery of any subject. If the objectives mentioned are attained, there will be no problem of motivating effort in written English, for the pupils will have come to enjoy the intellectual challenge of good personal writing.

It is not to be expected, however, that these desirable results can be achieved unless the teacher cultivates in the pupils a positive attitude towards language. Pupils may easily be disheartened by merely negative procedures regarding their errors of expression or by insistence upon standards of formal correctness that are too high for their stage of development. There is evidence, indeed, that the teaching of English composition is often aimed only at conventional correctness, for example, the recognition and removal of dangling participles, misplaced modifiers, and so on, and not, as should be the case of an interesting study by teacher and class of some particular problem of securing skill in the use of language.

As in the study of other subjects, pupils will respond best when there is evidence of an immediate, definitely useful, and promptly applicable purpose in the composition lesson. They need to see that the lesson is part of a clearly-organized, thoughtfully-integrated programme of writing which has been designed with a view to their present needs and the further development of their powers. Aim, direction, and a sense of progress are requisite to the stimulation of interest and useful effort in the composition lesson. Where the pupils receive an impression that the subject is being treated in a haphazard, improvised, or routine manner, they will not develop skill in exact thinking about language.

In the organization of a programme in written English, there should be systematic planning of the course for each grade of the secondary school, avoidance of repetition except for necessary review and enlargement of topics, and a sense of progress in the work done during each school year. The programme should provide for the basic needs of all pupils in the grade and also for those features of the work that may require further attention in certain class groups. The teachers must keep clearly in view the fundamental purposes and requirements in the teaching of both written and oral

English. Since the pupils as adults will all need the same basic proficiency in English, these aims are common to all types of schools.

It will be useful to consider especially the following four aspects of the teaching of written English.

1. Practice in Writing

Regular, frequent, well-planned practice in writing for every pupil throughout the school year is of supreme importance. No real skill in written English can be developed without consistent practice. From the beginning of the first year pupils should do continuous writing. There can be no justification for deferring this practice, sometimes for many weeks, until a long series of text-book exercises has been taken with the object of forestalling errors which it is thought might otherwise occur in the pupils' writing. Almost certainly exercises unrelated to the real business of writing will not warrant the time required. Meanwhile, the opportunity to create a genuine interest in writing on the part of the pupils may well have passed, to their great detriment and the lessened satisfaction of the teacher.

Several leading considerations in the assignment of personal writing by the pupils may be noted. The topics should be suited to the knowledge, interests, and capacities of the pupils. The practices will range in nature and scope from the single paragraphs and simple essays of a few paragraphs in Grade 9 that are based mainly upon information already possessed by the pupils to the lengthier and comparatively mature treatment of more reflective subjects that may be assigned to pupils in Grade 13. Adequate opportunity should be given for graded practice in different types of writing and in writing for a variety of purposes. The achievement of competence in written communication is pre-requisite to the cultivation of special graces of style or the seeking of definite aesthetic effect.

2. Oral Preparation for Writing

A highly useful aid to the improvement of the pupils' spoken and written English, and one that is too seldom observed, may be found in classroom oral preparation for writing. It is a valuable experience for pupils to be led, under the stimulation of skilful questioning and resourceful comment by the teacher, to explore the possibilities of a subject about which it is proposed to write, discover the connection and best arrangement of the information or ideas to be presented, and discuss questions of diction, emphasis, and reader interest. As an exercise in orderly, continuous and sustained thinking, a good oral preparation for writing is one of the most effective of classroom procedures in teaching English composition. Although oral preparation would not be employed every time written work is to be done, the teacher can make the study of a representative topic of particular value when a new type of writing is to be undertaken.

When pupils co-operate with the teacher in the study of how best to express thought, new interest in the skilful use of language is created.

2. (Continued)

The following suggestions may prove helpful:

- (1) Critical study of literary models from a text, mimeographed material, or the blackboard.
- (2) Critical study of mimeographed samples from student paragraphs and essays, or from paragraphs written on the board.
- (3) Cooperative planning of paragraphs and compositions.
- (4) Reading and oral discussion of good models or students' work (this oral method is limited in value and should be used sparingly).
- (5) The study of sentence improvement and variety with plenty of practice in writing different types of sentences and the achieving of more effective sentence structure.
- (6) The study of effective diction and devices which add interest and vividness to the work of the masters of language. Pupils usually enjoy the challenge of exercises in vocabulary development. (Teachers should be careful to give first emphasis to the clear and natural expression of thoughts and feelings.)
- (7) A discussion of the treatment of various topics in composition, accompanied by the reading of essays to point out contrasting treatments of the same topic.
- (8) The planning of longer compositions to teach the importance of logical order in the choice of main topics and subordinate detail.

3. Use of Textbook

The textbook in English composition should be regarded as a useful adjunct to the course in writing which has been planned for the pupils of a particular grade or class. It should not be viewed as a complete course for all the pupils concerned, nor even as offering necessarily the best basis for their programme of writing. Although a good textbook may provide assistance to teachers of limited experience in arranging a course in writing, these teachers will be able to develop courses with increasing independence as they gain experience in the subject and become aware of the special needs of their pupils. The textbook is mainly to be used as a source of appropriate exercise material for review or drill upon topics newly taught in grammar, diction, or punctuation or for the further illustration of the proficient management of language. Textbook exercises will be most helpful when they are brief, brisk, and definite, with an evident relation to some question of effective expression that is engaging the attention of the class. The use of textbook exercises that are given no apparent application to the pupils' language problems will rapidly become a sterile procedure that dulls interest in good writing.

It may properly be stressed here that the study of words in lists out of context is of too slight value from the standpoint of enlarging vocabulary to justify the time consumed. Exercises of a mechanical nature in vocabulary or diction are unproductive unless they give some actual practice in the apt use of language for the expression of facts and ideas.

4. Evaluation of Written Work

The reading and evaluation of the pupils' written exercises and essays may sometimes make excessive demands upon the time and energy of the teacher of English, leaving too little opportunity for the rest, recreation, and wide reading that are desirable if his classroom efficiency is to be maintained at a high standard. The need for frequent and regular practice by all pupils in writing English may appear, therefore, to render unduly difficult the teacher's task of marking written work. While the teacher, of course, must develop an efficient and equitable system for grading personally and regularly the work of each pupil for purposes of the school record of standing, it does not follow that he need read closely and fully all the written material submitted by his class. The following suggestions may prove helpful:

- (1) Have the pupils read their own or other pupils' exercises with a view to noting errors in grammar, spelling, punctuation, or construction;
- (2) Allow the pupils to appraise their own or other pupils' writing with regard to one or more specified qualities such as unity, emphasis, clarity, reader interest;
- (3) Develop mutually helpful class discussion, with adequate illustration from the material examined, of the pupils' observations and comments;
- (4) Encourage the recognition by the pupils of prevailing weaknesses in their own writing and co-operative action with the teacher to overcome these weaknesses;
- (5) Have pupils engage in a critical study of mimeographed samples from students' paragraphs and essays, as well as excerpts from the work of established writers, from books, newspaper articles, and editorials. A duplicating machine should be standard equipment in an English Department.
- (6) Show the pupils how to keep in a convenient summary sheet a cumulative record that will assist self-evaluation of their progress with regard to the mechanics and principal elements of good writing;
- (7) Promote the interest of the pupils in gaining the power to use language well at all times.

Reliance must be placed upon the teacher's good judgment in applying these suggestions.

III. GRAMMAR

English grammar cannot be regarded as a fixed pattern or set of rigid laws for the use of the language. It is not an unvarying prescription for the forms of oral and written expression. Instead, it is a convenient description of contemporary usages and practices in the language of educated persons. These have altered in the evolution of the mother tongue and may be expected to do so in the future. Grammar does not determine the development of language, nor can the teaching of it in a manner that provides for the pupil no increased discernment and competence in the formation and communication of his thought serve a useful purpose. If it is to have real value, the study of grammar must have a practical bearing upon the pupil's expression of his own ideas.

The Course in Grammar

The scope and emphasis of courses in grammar will be determined by the needs of different groups of pupils. In general, secondary school pupils should gain from their study of grammar an understanding of basic principles and practices in the expression of thought in English. The instruction in grammar should be regular and well organized, but always relevant to a growing command of language for the effective communication of thought. In most secondary school classes it will probably be found profitable to teach grammar regularly in both Grade 9 and Grade 10, although not necessarily with the same weekly time allotment in every class, and to study further some of its aspects in the higher grades. But, if serious misuse of time is to be avoided, the study of grammar must be integrated regularly with the improvement of the pupils' written and oral expression of thought and become a means to added awareness of the relation of words to ideas.

The Lesson in Grammar

It will be clear that no value will accrue from grammar lessons that are merely expositions by the teacher and that make no real demand upon the pupils' power of thought. At their worst such lessons are marked by isolated explanations of new grammatical terms, formal definition, rote repetition of rules, and no actual thinking about or application to language. The whole procedure becomes routine, unreal, and ineffective.

By well-planned, clearly developed, resourceful teaching that is based primarily upon inductive procedures pupils should be led to see the exact meaning and relationship of the words under study. This can be made a most challenging and refreshing experience. The pupils' interest in language will be quickened as their wit and insight are brought to bear on questions of the precise meaning and relationship of words, phrases, or clauses, and as they achieve through genuine personal effort a realization of how they may more effectively order and present their own thoughts in speaking or writing. They will come to realize that words, forms, and arrangements in sentences must be considered, grammatically speaking, in terms of the particular effects of meaning or feeling that they are designed to convey. Grammar taught with clarity and resourcefulness with respect for the pupils' powers and a challenge to their insight can be made a valuable means of increasing the pupils' interest in using language skilfully.

- (i) A good inductive grammar lesson will begin with the study of blackboard examples of the point under consideration (not with the opening of the textbook or with formal definitions.)
- (ii) The pupil will be led by inductive methods to see the exact function and relationship of words under study and to formulate rules for himself. The teacher's questioning in the grammar lesson must, therefore, be analytical and resourceful, and must demand the same precision and clarity of thought from the student.
- (iii) When the pupil has learned any new grammatical terms, and has formulated necessary definitions, further practice should be given in the recognition and use of the new grammatical knowledge. This practice should take the form of study
 - (a) of further blackboard examples
 - (b) of drill exercises from the text.
- (iv) The pupils should then be asked to apply their knowledge in sentences of their own composition (at the blackboard and in their notebooks) - a step sometimes overlooked by teachers. Such exercises may also furnish useful practice in the more precise and effective expression of thought. For example, the study of participles may be followed by exercises in the securing of variety, force, or brevity in sentence structure by the use of participial phrases in place of clauses.

The teaching of grammar should give the pupils an interest in precise meanings and enable them to meet problems of correct usage and effective expression. Above all, it must be a means of increased insight and facility in using language for the accurate and agreeable expression of thought. To be successful the study of grammar must result in a desire and an ability to think about language.

IV. LITERATURE

A teacher should give prime emphasis in the teaching of English literature to appreciation through understanding and enjoyment. Although the methods of teaching will vary according to the personality and scholarship of the teacher, and according to the grade and level of the pupils' ability, the prime objectives remain the same in all classes.

The teacher should realize the importance of communicating his own enjoyment of good literature to his students in order to bring them to a fuller understanding of its fine qualities and lead them to read more widely now and in later life.

He should make every effort to lead the pupils to exact comprehension of the writer's ideas and to a personal response to the emotional and imaginative elements of his work. Accordingly, the study of biographical facts about the writer, literary "form", or figures of speech and other devices

of expression should not be overstressed. Such study has validity only when it provides definite aids to fuller understanding and appreciation. In no case should the lesson have any extraneous elements that impede the earliest, fullest understanding and appreciation of which the pupils are capable. The teacher, therefore, with that discernment and sense of proportion which always marks fine teaching, must endeavour to make every part of his lesson a means to this end. His function is to point the way to the discovery by the pupils of the living meaning of great literature and to enable them to gain through precise habits of thought, sensitivity of imagination, and emotional responsiveness, an increasing power to understand and enjoy the masters.

In the teaching of poetry, therefore, a brief introduction may sometimes be used to provoke interest, but it should never take the form of a long biographical study about the poet, or a critical analysis of his works. If the student's interest in the poet's art is stimulated, he will go on to read further for himself (the real test of the teacher's art); and the desire to know more about the writer will come with more mature critical study. Teachers should guard against the tendency to inflict their own adult interest in the poet, or in the mechanics of poetry, on students before they are ready. Appreciation will follow understanding.

During the planning of the lesson careful thought should be given to an interesting approach to the poem and to stimulating questions which will lead the students to a heightened awareness of the poetic experience. No set rules may be laid down for the teaching of poetry, but the following will serve as a general guide:

- (a) Reading of the poem by the teacher. (Silent re-reading of a more difficult poem by pupils is often advisable.)
- (b) General questions, after the first reading, on theme, mood, setting, etc.
- (c) Carefully-worded, stimulating questions, following the poem in orderly fashion, and leading the student to discover for himself the depth of the poet's thought and inspiration, beauty of language and picture, symbolism, aptness of form, music of verse, or other elements which make the poem worthy of study and appreciation. (Parts of the poem will be re-read by the pupils, or teacher, as the questioning proceeds.)
- (d) At the end of the lesson - reading of the poem by a pupil, or pupils without critical comment from the teacher until the reading is completed; and/or a good recording of the poem.

The mechanical, over-dissection of a piece of literature must be avoided; instead teachers should develop the type of questioning through which the significant beauty of word and symbol in context gradually unfolds itself to the student. Superficial study is frustrating to most high-school students and will do little to enhance their appreciation of the masters of our language, or to develop a taste for good reading.

Homework assignments will vary according to the type of poem and the grade level, but, in general, written assignments will point up theme and call for an appreciation of the poem. They should never call for mere fact finding, or take the form of a list of poetic elements without adequate illustration from the poem.

Other assignments should include extensive reading of poems by the same author (in or out of class) or of poems on the same subject by different authors (comparative studies).

Writing of poetry by the students (younger students sometimes enjoy writing limericks and parodies, according to their level of ability and interest, while senior students can be challenged to try any type and form they wish). Contests sponsored by the school magazine staff provide excellent incentive for student efforts.

Choral reading, and singing of ballads and lyrics which have been set to music, add interest and variety from time to time. Students may also be encouraged to make tape recordings of their own reading of a poem.

Shakespearian Drama

The teacher must approach the teaching of drama with imagination and insight in order to make the play "come alive" for the students. Since many pupils now have the opportunity to see films or theatrical productions, teachers should find out the extent of their experience each year before they decide on their introductory lessons. Moreover, the very fine recordings available should not be overlooked as a valuable aid to a more vital approach to the teaching of Shakespeare and other drama. From the outset every effort should be made to help students visualize the scene and the characters as living people, and to understand the situation or conflict. Dramatic reading of a scene by the teacher, or by the teacher and good readers among the students, the dramatization of scenes or parts of scenes, and the use of good recordings combine to achieve these ends. Parallels should be drawn with present-day life wherever possible.

Senior students must see the play as a whole before they can engage in the study of drama with a satisfactory degree of understanding and maturity. The study of significant scenes and passages will stress thought, mood, purpose and characterization. The following points of discussion have a place in the study of the drama: the significance of words or speeches in context, the elements of the supernatural, suspense, humour, contrasts of various types, dramatic irony, nemesis, special effects of metre, devices such as the pun, the significant effects of figurative language, interesting examples of Elizabethan language, major and minor characters, plot and sub-plots, and the structure of the Shakespearian play.

The study of the play must not be allowed to deteriorate into mere emphasis on textual detail. "The play's the thing", and, therefore, attention must be given to setting and costume, the actors' expression, tone, and gesture, timing of speeches, and other dramatic effects which make a play live for the pupils.

Study questions will vary in difficulty according to grade, but should all be chosen to stimulate thought and enhance appreciation of the drama, including the wealth of characterization in the plays. Careful attention should be paid to assigned homework. During the reading and discussion of pupils' answers, the teacher should make good use of the blackboard (i) in noting significant points as they are read or discussed (ii) in giving the students an opportunity to write answers on the board for more thorough analysis and discussion. In these instances correctness and style of writing should receive their full share of emphasis since good writing in connection with the study of literature is just as important as in the study of other kinds of composition. The student is fortunate when he has a teacher who is fully aware of benefits derived by his students from a close correlation between the literature and composition programmes.

Teachers sometimes feel insecure or fearful about the method of combining intensive and extensive study of Shakespearian scenes. They wish to emphasize dramatization and to avoid becoming "bogged down" in textual detail, but are concerned about teaching less than another for examination purposes. When this is the case, it is recommended that the head, or teachers in the department, make a decision beforehand as to scenes for intensive study. The parts of the play on which the more intensive questioning will be centred can then be made quite clear to all teachers, and to the students before examinations.

V. GENERAL COMMENTS

The following summary of some leading causes of weakness in the teaching of English, as observed from time to time in the secondary schools, is offered in order to assist teachers who may have classroom problems:

1. Inadequate preparation by the teacher, including failure to have a definite aim for the lesson, and thoughtful, well-planned questioning which elicits enthusiastic response and produces a lively tempo.
2. Lack of judgment in the selection and presentation of the lesson material;
3. Efforts to secure literary appreciation before there is adequate comprehension of the material studied;
4. Attempts to teach drama without imagination and insight; undue study of textual details; lack of emphasis on a dramatic approach;
5. Failure to stimulate the general reading interests of the pupils;
6. Failure to base composition lessons on background reading from the literature course and other sources;

General Comments (Continued)

7. Lack of emphasis upon basic merits in writing before seeking special effects of style;
8. Lack of emphasis on progress and development and on a positive, rather than a negative, approach in evaluating the pupils' work;
9. Failure to deal systematically with errors commonly made by the pupils in their written work and to motivate their efforts in this respect by well-planned class co-operation that makes the individual pupil, as well as the teacher, aware of the progress made;
10. Need for clearly planned, well-illustrated, thoughtfully developed teaching of new ideas in composition and grammar, with adequate use of the blackboard instead of dull and ineffective procedures based directly upon a textbook; and with good emphasis on the application of grammatical points taught;
11. Inadequate oral participation by the pupils in the lesson, including lack of opportunity for them to obtain classroom practice in oral reading; and the tendency of some teachers to finish an answer for the pupil "to save time";
12. Lack of variety in planning of procedure;
13. Lack of real challenge to the full powers of the pupils, for example, no demand that they think out some exact idea, express some thought precisely, or attempt something especially difficult. The result is failure to stimulate the abler minds to make the best contribution to the lesson and to render the teaching of maximum educative value for every member of the class. Instead, the lesson deteriorates into a dull procedure which leads to lower rather than to progressively higher standards of achievement and lessens the pupils' respect for the study of English;
14. Superficial treatment of homework assignments;
15. Emphasis on the form of a poem, or on its author, before an understanding and appreciation of thought and language;
16. Inadequate time given to writing and to critical appreciation and checking.

Pupils must be encouraged, and upon occasion inspired to set high levels of achievement for themselves in the spoken and written use of their mother tongue. The work required of them should be commensurate with their abilities, stimulating to their interest and effort, and of a standard which leaves them stronger in mind and character for having met its demands. The scholarship, clarity of purpose, skill in the detailed procedures of the classroom, insight, sympathy, and judgment which enable the teacher thus to serve his pupils well are attributes of his calling and profession.

REFERENCE BOOK LIST

for

Teachers of English in Secondary Schools

- Note: 1. The following list has been compiled as an aid to teachers of English, and is not intended to be comprehensive.
2. Books marked with an asterisk will be found especially useful by teachers who may not have had special preparation for the teaching of English.
3. Books available in the Legislative Library, Parliament Buildings, Toronto are listed L.L. (Application form for membership may be obtained from the Legislative Library, Parliament Buildings, Toronto 2. This library service is free to teachers of the Province.)

GENERAL WORKS

- | | | |
|--------------------------|---|------|
| Abrams, M.H.: | A GLOSSARY OF LITERARY TERMS
Holt, Rinehart, and Winston (paperback) | |
| Benet, Wm. Rose: | READERS' ENCYCLOPAEDIA
(Thomas Crowell) Ambassador | L.L. |
| Brower and Poirier: | IN DEFENCE OF READING
Clarke, Irwin (hardcover and paperback) | |
| Eliot, T.S.: | SELECTED PROSE (ed. by Hayward)
(Penguin) Longmans Canada | |
| Ford, Boris (ed.): | A GUIDE TO ENGLISH LITERATURE (Vol. 6)
British Book Service
From Dickens to Hardy | |
| Greenough and Kittredge: | WORDS AND THEIR WAYS IN ENGLISH SPEECH
Collier Macmillan | L.L. |
| Harvey, Sir Paul: | OXFORD COMPANION TO ENGLISH LITERATURE
Oxford
An invaluable book. An encyclopaedia in itself. | L.L. |
| Dickinson, Leon T. | A GUIDE TO LITERARY STUDY, (Paperback)
Holt, Rinehart, and Winston. | |

- *Highet, Gilbert: THE ART OF TEACHING
Random House L.L.
- Jeffares, A. Norman (ed.): WRITERS AND CRITICS SERIES
Clarke, Irwin
A series of paperbacks presenting scholarly
commentaries on the works of modern authors
(e.g., Eliot, Steinbeck, James, Faulkner,
Joyce, Hardy, O'Neill, Hemingway, Miller,
Ibsen, Woolf).
Advisory editors David Daiches and C.P. Snow.
- Jones, E.D.: ENGLISH CRITICAL ESSAYS, 19th CENTURY
Oxford L.L.
- ENGLISH CRITICAL ESSAYS 20th CENTURY
Oxford L.L.
- Pei, Mario: THE STORY OF ENGLISH
THE STORY OF LANGUAGE
(Lippincott) McClelland & Stewart
- Perrin, P.G.: THE WRITER'S GUIDE AND INDEX TO ENGLISH
Gage 3rd. ed.
- Raymond, C.H.: A BOOK OF ENGLISH
Ginn
- Smith, William: A SMALLER CLASSICAL DICTIONARY
(E.P. Dutton, New York) Clarke, Irwin
- Committee on College
Reading, Townshend (ed.): GOOD READING
(Mentor) Sinnott News L.L.
- Burton, D.L. (ed.): THE ENGLISH JOURNAL
Published monthly, September through May, by
the National Council of Teachers of English,
704 South Sixth Street, Champaign, Illinois.
Subscription in Canada \$4.35.
- Gibson, S. (ed.): THE ENGLISH EXCHANGE
Published three times annually - in October,
February, and May - by the English section of
the Ontario Educational Association. The
subscription rate is \$2.50 for three issues.
Address orders to W. E. Ward, 1294 Monaghan
Circle, Cooksville, Ontario.

DRAMA (1) SHAKESPEARE

- Barker and Harrison: COMPANION TO SHAKESPEARE STUDIES
Macmillan of Canada
- * Bradley, A. C.: SHAKESPEAREAN TRAGEDY
Macmillan of Canada (hardcover and paperback)
Important Shakespearean criticism. L.L.
- * Brooks and Heilman: UNDERSTANDING DRAMA
Holt, Rinehart and Winston
- Cheney, Sheldon: THE THEATRE: THREE THOUSAND YEARS OF
DRAMA, ACTING, AND STAGECRAFT
Musson L.L.
- * Chute, Marchette: SHAKESPEARE OF LONDON
(Dutton) Clarke, Irwin L.L.
- Chute, Marchette: SHAKESPEARE AND HIS STAGE
Clarke, Irwin
- Fluchere, Henri: SHAKESPEARE AND THE ELIZABETHANS
Copp Clark (paperback)
- * Granville-Barker, H.: PREFACES TO SHAKESPEARE, Vols. 1-2
(Princeton) Thomas Allen
Rewarding. Each scene is discussed from the
point of view of the director and the actor.
- PREFACE TO HAMLET
Copp Clark (paperback)
- ON DRAMATIC METHOD
Copp Clark L.L.
- * Harrison, G. B.: INTRODUCING SHAKESPEARE
(Pelican-Penguin Books) Longmans Canada
- Harrison, G. B.: SHAKESPEARE'S TRAGEDIES
British Book Service
- Hodges, C. W.: SHAKESPEARE AND THE PLAYERS
McClelland & Stewart
A good introduction for junior forms. An
enlarged illustration of the Shakespearean
stage is available.
- Hotson, Leslie: THE FIRST NIGHT OF TWELFTH NIGHT
British Book Service
- Hudson, A. K.: SHAKESPEARE AND THE CLASSROOM
British Book Service

- Illsley, W. A.: SHAKESPEARE MANUAL FOR SCHOOLS
Macmillan of Canada
- Jackson, B. W., Ed.: STRATFORD PAPERS ON SHAKESPEARE: 1960, 1961, 1962, 1963
Gage
Each book contains lectures given at the
Shakespeare Seminars at Stratford, Ontario.
- Knight, G. W.: WHEEL OF FIRE
Ryerson
- * Marriott, J. W.: THE THEATRE
(Harrap) Clarke, Irwin
Excellent outline. Readable.
- Metcalf, J. C.: KNOW YOUR SHAKESPEARE
Copp Clark
- Nicoll, Allardyce (ed.): SHAKESPEARE SURVEY NO. 9 and NO. 13
(Cambridge Press) Macmillan of Canada
No. 9 deals with HAMLET. Several chapters in
No. 13 deal with aspects of KING LEAR.
- Onions, C. T.: SHAKESPEARE GLOSSARY
Oxford L.L.
- Raleigh, Sir Walter: SHAKESPEARE
Macmillan of Canada L.L.
- Sisson, C. J.: SHAKESPEARE'S TRAGIC JUSTICE (1961)
Gage
Four studies of justice in action in MACBETH,
HAMLET, OTHELLO, and KING LEAR.
- Smith, Logan Pearsall: ON READING SHAKESPEARE
(out of print) L.L.
- Spurgeon, C. F. E.: SHAKESPEARE'S IMAGERY
(Beacon Press, Boston) S.J. Reginald Saunders
- Stoll, E. E.: ART AND ARTIFICE IN SHAKESPEARE
Ryerson
- Tillyard, E. M. W.: SHAKESPEARE'S HISTORY PLAYS
Clarke, Irwin and (Peregrine-Pelican)
Longmans Canada
- Wilson, Dover: LIFE IN SHAKESPEARE'S ENGLAND
(Cambridge University) Macmillan of Canada
(available cloth ed.)
- THE ESSENTIAL SHAKESPEARE
(Cambridge University) Macmillan of Canada
stimulating, delightful.

Wilson, Dover: WHAT HAPPENS IN HAMLET
Macmillan of Canada (available cloth
and paperback)

Wood and Clark: SHAKESPEARE AT THE OLD VIC
Vol. 1, 1953-54, (Black) Macmillan of Canada
Vol. 11, 1954-55, (Black) Macmillan of Canada
Vol. IV, 1956-57, (Hamish Hamilton) Collins
Vol. V, 1957-58, (Hamish Hamilton) Collins
Admirable photographs of Shakespeare
productions with some descriptive text.

DRAMA (2) MODERN

Bentley, E. R.: BERNARD SHAW: A Reconsideration
McClelland & Stewart
The Makers of Modern Literature

Ervine, St. John: BERNARD SHAW: HIS LIFE, WORK AND FRIENDS
Longmans Canada

Gassner, John: MASTERS OF THE DRAMA
(Dover) McClelland & Stewart
A wonderfully complete and intelligent survey
of world drama from the Greek to the present.

TREASURY OF THE THEATRE
(Dryden) Holt, Rinehart and Winston
Two volumes of representative plays of the western
world with extremely wise critical comment.

Kronenberger, Louis: GEORGE BERNARD SHAW: A CRITICAL SURVEY
(World Publishing) Nelson, Foster and Scott

Williams, Raymond: DRAMA FROM IBSEN TO ELIOT
Clarke, Irwin

POETRY

Bradley, A. G.: OXFORD LECTURES ON POETRY
(Cambridge University) Macmillan of Canada
(paperback)

* Brooks and Warren: UNDERSTANDING POETRY
Holt, Rinehart and Winston L.L.

Chute, Marchette: GEOFFREY CHAUCER OF ENGLAND
Clarke, Irwin (hardcover and paperback)

De Vane, W. C.: A BROWNING HANDBOOK, Rev. 1955
Appleton-Century-Crofts

- * Diltz, B. C.: PATTERNS OF SURMISE
Clarke, Irwin L.L.
- THE SENSE OF WONDER
McClelland & Stewart
- * Drew, Elizabeth: DISCOVERING POETRY L.L.
(Norton) George J. McLeod (also paperback)
- * Gurrey, Percival: THE APPRECIATION OF POETRY
Oxford L.L.
- Hillyer, Robert: IN PURSUIT OF POETRY
McGraw-Hill
- Honan, P.: BROWNING'S CHARACTERS: A STUDY IN POETIC
TECHNIQUE
McGill University Press
- Rosenthal and Smith: EXPLORING POETRY
Collier-Macmillan
- Sanders, Gerald: A POETRY PRIMER, L.L.
Holt, Rinehart and Winston, (paperback)
- Tillyard, E. M. W.: MILTON
Clarke, Irwin
- Untermeyer, Louis: A TREASURY OF GREAT POEMS, ENGLISH AND
AMERICAN
(Simon and Schuster) Musson
Excellent for commonly studied poems.
- Woods, Geo. B.: VERSIFICATION IN ENGLISH POETRY
Gage Revised ed.
A useful pamphlet.
- SHORT STORIES AND ESSAYS
- Burton, S. H.: ENGLISH APPRECIATION
Longmans Canada
Essays and poems with useful notes and
comments on each.
- Farris, L. C.: THE SHORT STORY
(Turner E. Smith & Co.)
- Graves and Hodge: THE READER OVER YOUR SHOULDER
(Jonathan Cape) Clarke, Irwin
A fascinating book for anyone interested
in writing. Cogent, witty and penetrating
comments on types of style. L.L.

- Mirrielees, Edith, R.: STORY WRITING
(Viking) Macmillan of Canada (paperback)
- Smith and Mason: SHORT STORY STUDY
(Edward Arnold) Macmillan of Canada
- Tanner, W. M.: ESSAYS AND ESSAY WRITING
Copp Clark
Model essays, many commented upon, with
instructions on writing the essay. L.L.
- THE NOVEL
- Cecil, Lord David: EARLY VICTORIAN NOVELISTS
Longmans Canada
- Daiches, David: THE NOVEL AND THE MODERN WORLD
(Univ. of Chicago Press) University of
Toronto Book Store
- * Edgar, Pelham: THE ART OF THE NOVEL
(out of print) L.L.
- Forster, E. M.: ASPECTS OF THE NOVEL
(Arnold) Longmans Canada
also available in Pelican
A valuable little book for the teacher and
the good senior student.
- Kittle, A.: AN INTRODUCTION TO THE ENGLISH NOVEL, Vols. 1-2
Musson
- Liddell, Robert: THE CRAFT OF FICTION
- Liddell, Robert: A TREATISE ON THE NOVEL
- Pritchett, V. S.: THE LIVING NOVEL
(Chatto and Windus) Clarke, Irwin
Brief critical essays on novelists and
their books.

HISTORICAL SURVEYS OF LITERATURE

- * Cowardin and More: THE STUDY OF ENGLISH LITERATURE
Holt, Rinehart and Winston
Valuable in distinguishing types and forms.
- George, M. Dorothy: ENGLAND IN JOHNSON'S DAY
(out of print) L.L.
- Legouis, E. H.: A SHORT HISTORY OF ENGLISH LITERATURE
Oxford L.L.

* Moody and Lovett: A HISTORY OF ENGLISH LITERATURE
Thomas Allen L.L.

Neilson and Thorndike: A HISTORY OF ENGLISH LITERATURE
Collier-Macmillan
Contains interesting chronological tables
of events in history and in the world of
letters.

THE TEACHING OF WRITTEN ENGLISH

Corder, S. Pit: ENGLISH LANGUAGE TEACHING AND TELEVISION
Longmans Canada (paperback)

* Fowler, H. W.: MODERN ENGLISH USAGE
Oxford L.L.

Funk, Wilfred: WORLD ORIGINS AND THEIR ROMANTIC STORIES
(Funk and Wagnalls) Longmans Canada
and
(Grosset and Dunlap Ed.) George J. McLeod
A fascinatingly interesting book for teachers
or students.

Gowers, Sir Ernest: THE COMPLETE PLAIN WORDS
(Pelican) Longmans Canada

* Gurrey, Percival: THE TEACHING OF WRITTEN ENGLISH
Longmans Canada L.L.

Herbert, A. P.: WHAT A WORD!
Ryerson
An attack on pompous prose. Excellent
section on business jargon. L.L.

Horwill, H. W.: THE DICTIONARY OF MODERN AMERICAN USAGE
Oxford

LANGUAGE
U.K. Information Service, 119 Adelaide St. W.,
Toronto. Some suggestions for Teachers of
English and others.

Partridge, Eric: USAGE AND ABUSAGE
Collins L.L.

THE WORLD OF WORDS
Collins L.L.
An introduction to the study of language

Potter, Simeon: OUR LANGUAGE
(Pelican) Penguin Books

Roget, P. M.: THESAURUS OF WORDS AND PHRASES L.L.
Longmans Canada Also available in Penguin.

- Roget, P. M.: ROGET'S INTERNATIONAL THESAURUS: THIRD ED. (1962)
(Crowell) Ambassador
- Sanbrook, G. A.: THE ENGLISH LANGUAGE
Longmans Canada (paperback)
Makes the story of English words interesting.
- Treble and Vallins: AN ABC OF ENGLISH USAGE
Oxford
- Vallins, G. H.: GOOD ENGLISH
(Andre Deutsch) Collins
- BETTER ENGLISH
(Andre Deutsch) Collins (Available in paperback)
- Association of Assistant Masters in Secondary Schools THE TEACHING OF ENGLISH
(Cambridge) Macmillan of Canada

PRÉCIS WRITING AND COMPREHENSION

- Charlton, J. M.: PREPARATION AND PRACTICE IN PRÉCIS WRITING
Macmillan of Canada
- Glassey, S. C.: THE GROUNDWORK OF PRÉCIS
Oxford L.L.
- Kirkman and McClintock: ENGLISH COMPREHENSION
Book Society
- Reay and Skews: PRINCIPLES OF PRÉCIS
Clarke, Irwin
- Sherwood, W. F.: PRÉCIS - COMPREHENSION AND APPRECIATION
House of Grant (paperback)
Teacher's handbook provides marking schemes
for précis passages.

ELEMENTARY LOGIC

- Bowers, Henry: THINKING FOR YOURSELF
(out of print) L.L.
- Jepson, R. W.: CLEAR THINKING
Longmans Canada L.L.
- Boatright, M. C.: Accuracy in Thinking,
Holt, Rinehart and Winston (paperback)

THEATRE ARTS

- Boas and Hayden (ed.): SCHOOL DRAMA
(Methuen) Appleton-Century-Crofts
- Carson, Richard: STAGE MAKE-UP
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